FUGITIVE MATERIALS

Catalog #1:

Dead Men on Furlough

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Fugitive Materials is proud to present our first antiquarian catalog. We hope it provides a glimpse at our areas of focus, including rebellion, occupations, and revolts; policing and counterintelligence; criminalization; and life outside the law.

Founded in 2020, Fugitive Materials is committed to the preservation of radical, lesser-known, and alternative histories, and to the disruption of informational privilege through publishing and bookselling. We specialize in the material cultures of resistance: the detritus of radical social movements, histories of labor, counterculture, pedagogy, urbanism, uprisings, and art - with a specific concentration on opposition to the carceral state. We trace the trajectories of materials in flight.

Fugitive Materials is based in New York City, colonized Lenapehoking, on the second floor of 277 Grand Street, next door to the non-profit art gallery Carriage Trade. We are open by appointment and encourage visitors to browse our extensive inventory of rare books, art, and ephemera in Manhattan’s Chinatown.

Thanks to Maya Fell, Evan Neuhausen, Masha Hamilton, Beth Rudig, and numerous others for advice and inspiration. Special thanks to Johan Kugelberg of Boo-Hooray, who first introduced me to the world of rare books and archives and has provided me with continuing support, education, and a space to grow, and to Adam Davis of Division Leap, who has been unbelievably generous with his time and knowledge, and unending encouragement. Thanks also to Heather O'Donnell of Honey & Wax Booksellers, Lorne Bair of Lorne Bair Rare Books, and to the rest of the faculty of CABS.

Terms: All items subject to prior sale. Payment may be made via credit card, PayPal, check, wire transfer, or cryptocurrency. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return. All books and ephemera are graded to general antiquarian guidelines, with fine being our highest grade. Written and edited by Daylon Orr. All mistakes are my own. Photography and layout by Daylon and Maya Fell. Please direct all inquiries to Daylon Orr (**daylon@fugitivematerials.com**).

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1. [Watts Rebellion, Assemblage, Black Arts] Junk: 66 Signs of Neon

Noah Purifoy. Los Angeles: 66 Signs of Neon, [1966]. 10 ½ x 13 ¾ in. Offset. [12] pp. Saddle-stapled in pictorial wraps.

Following the Watts Rebellion in 1965, a small art exhibition entitled 66 Signs of Neon displayed sculptures produced from the wreckage. Noah Purifoy, founder, director and educator at the Watts Tower Arts Center, began gathering trash and rubble in the immediate days after the uprising, following an urge to preserve these artifacts without a concrete end.

Initially, Purifoy and his colleagues at the Center considered a sculpture garden at the school. As the Arts Center struggled with funding, the two decided to stage an exhibition at the First Annual Watts Arts Festival, produced on the anniversary of the riots. They gathered a diverse group to create art from the debris. The exhibition gained some success, touring to several institutions between 1966 and 1969. Purifoy created a majority of these sculptures and was the driving force behind the show. The works, produced from the urban landscape and its byproducts, are early examples of the contemporary assemblage movement. Without financing or institutional interest, many of these works returned to the junk heap, though a few are extant, including at least one in the collection of the Hammer Museum.

The Art of
Communication
as a
Creative Act

66 Signs of Neon exists on several levels: as an art exhibition dominated by assemblages of artifacts of the Watts riots; as a one-to-one format of communication between individuals who otherwise would not or could not communicate; as an evolving system of philosophy.

For **66 Signs of Neon**, the time of conception was the Watts holocaust of August 1965. **Sixty-six** was born nearly 12 months later, in a labor of 30 days immediately preceding the First Annual Watts Art Festival, where the collection initially was exhibited. The festival, expected to be the life span of **66 Signs**, became instead merely its infancy.

The objects of art jabbed the viewer low in the abdomen, squeezed his heart, pricked his mind. It communicated with those blind to its artistic excellence, as well as with those who saw. Unsolicited invitations for showings began to trickle in, then cascade, as further exhibits expanded its circle of advocates. This child of the Watts tragedy now is traveling through major California cities, and as it evolves and matures—new pieces are continually added—there is hope that it will tour the nation, if not beyond. Funds raised by the exhibitions will be partially used to build a permanent gallery to house the collection.

Here briefly then is the story of **66 Signs of Neon**, told primarily in the words of Noah Purifoy, who with Judson Powell, another artist, created the first of the art works and formed the nucleus of the dedicated group now involved:

"Judson and I, while teaching at the Watts Tower Art Center, watched aghast the rioting, looting and burning during the August happening. And while the debris was still smoldering, we ventured into the rubble like other junkers of the community, digging and searching, but unlike others, obsessed without quite knowing why.

"By September, working during lunch time and after teaching hours, we had collected three tons of charred wood and fire-moulded debris. Despite the involvement of running an art school, we gave much thought to the oddity of our found things. Often the smell of the debris, as our work brought us into the vicinity of the storage area, turned our thoughts to what were and were not tragic times in Watts: and to what to do with the junk we had collected, which had begun to haunt our dreams."

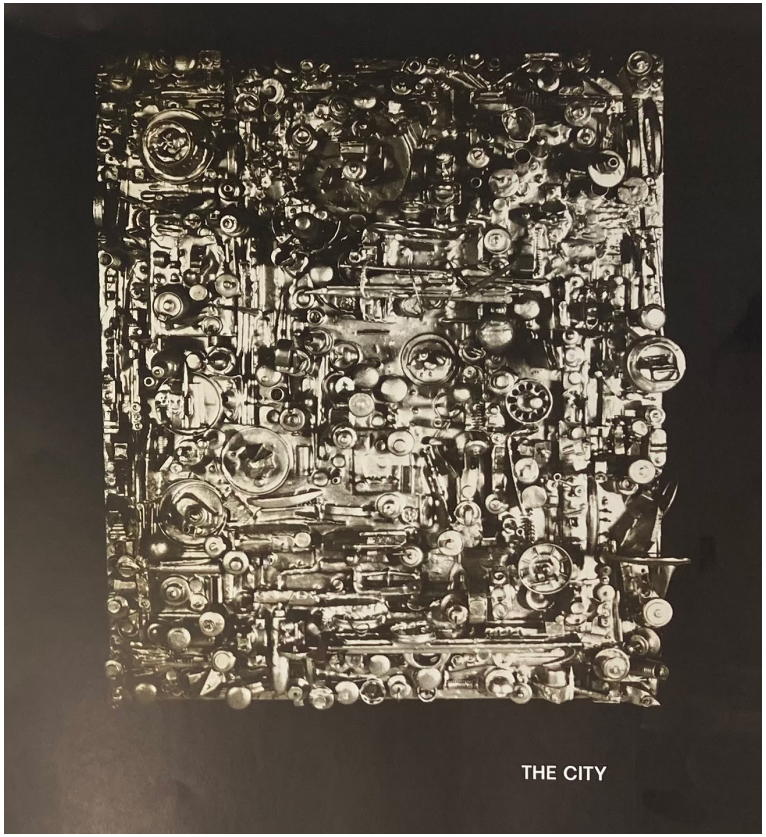
During his lifetime, Purifoy's effect on the broader arts scene was understudied in part because of his focus on education and activism. In addition to founding and running the community arts school at the Watts Towers Arts Center, Purifoy was a member of the California Arts Council for many years and helped initiate arts education programs in the state's prisons. Though existing slightly outside the Black Arts scene in Los Angeles of the 1960s and 70s, Purifoy was an influential figure cited by Mel Edwards, David Hammons, and others for his critical and aesthetic impact.

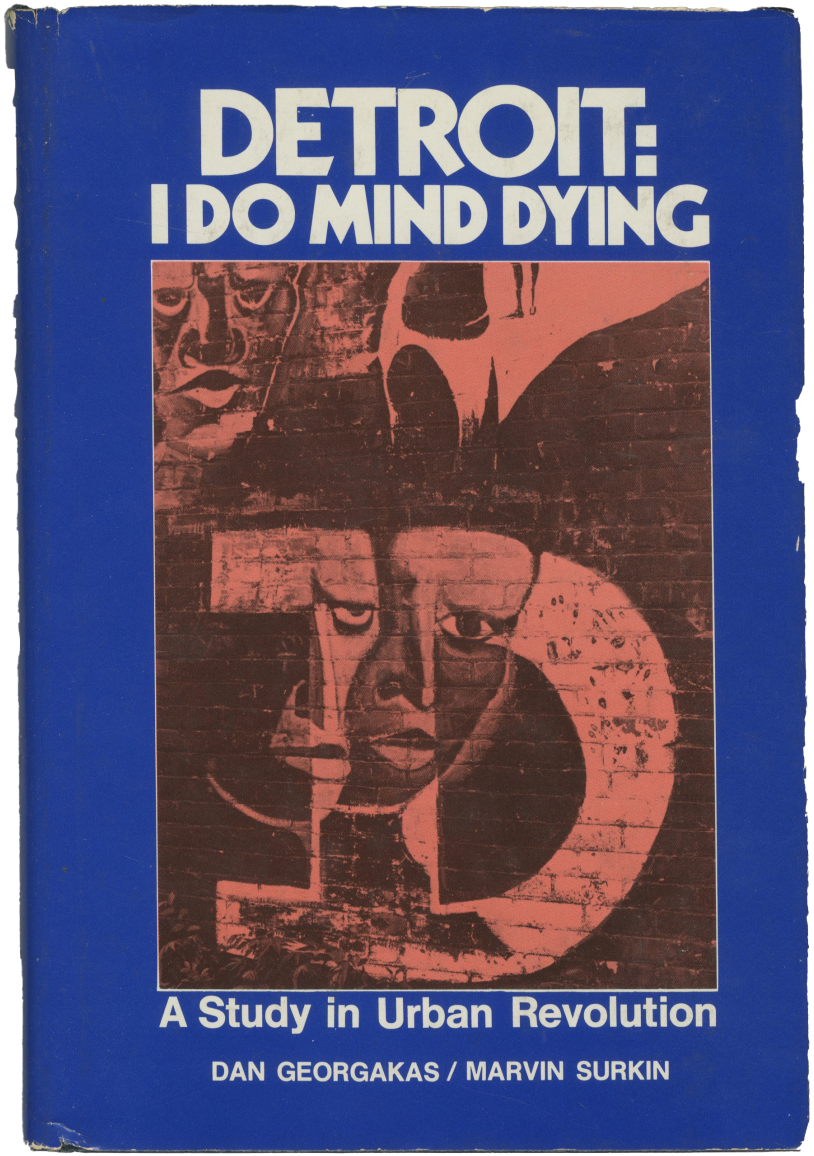
Purifoy's work was the subject of a retrospective exhibition at the Los Angeles County Museum of Art (LACMA) in 2015, as well as an earlier retrospective at the California African American Museum in 1997.

This catalog is an essential artifact of the Black Arts Movement and the history of assemblage, and a document from one of the most profound revolutionary moments in modern American history.

"The ultimate purpose of this effort was to demonstrate to the community of Watts, to Los Angeles, and to the world at large, that education through creativity is the only way left for a person to find himself in this materialistic world." - from the catalog.

Some light creases and edgewear, previous owners inscription on rear flypaper. Otherwise, an exceptionally clean copy; very good.





2. Detroit: I Do Mind Dying - A Study in Urban Revolution [signed]

Dan Georgakas / Marin Surkin. New York: St. Martin's Press, 1975. First edition. 250 pp. Black and white images throughout text. Perfect bound in dark blue boards with gilt title at spine. In original unclipped dust jacket. Signed by Georgakas on title page.

The signed first edition of this book - the essential history of the Dodge Revolutionary Union Movement, the League of Revolutionary Black Workers, and the events of the 1967 uprising in Detroit.

Dan Georgakas (b. 1938) is a poet, writer, historian and activist. He was a key member of the New York anarchist collective, Up Against the Wall Motherfucker, and an important American organizer against the far-right Greek junta. He was also a co-author of the Encyclopedia of the American Left. Marvin Surkin worked at the center of the League of Revolutionary Black Workers in Detroit, and is a specialist in comparative urban politics and social change.

Edge wear to dust jacket and spine slightly cocked; otherwise tight and clean. Very good.

3. Cop-Out [Alleged Socialist Police Journal]

Sydney, Australia: Cop-Out: 1984. 9 x 11 ½ in. Offset. Saddle stapled in photo-illustrated wraps. 23 pp.

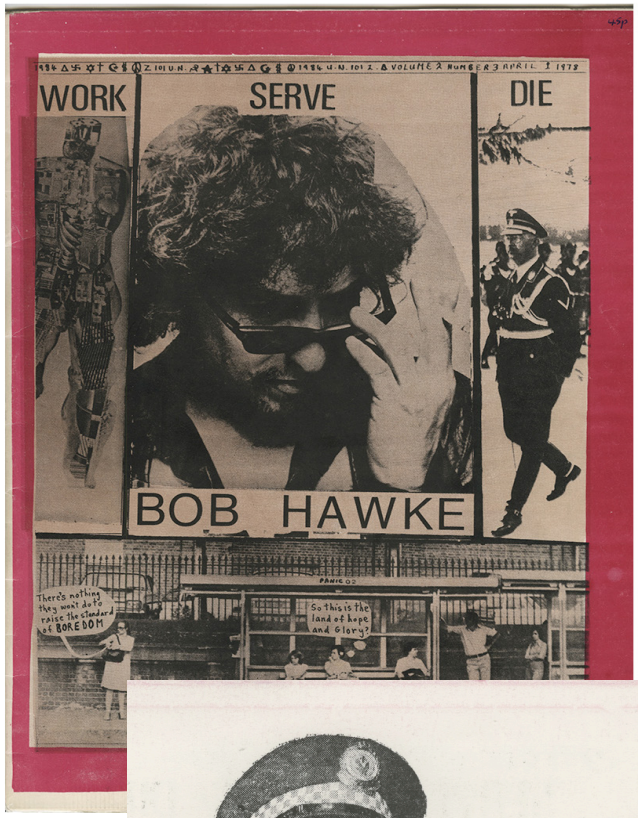
“We recognise that ultimately the function of the policeman is to protect the ruling class and its property. But we believe that it is too simple for policemen who realize this to quit the force and leave it to the racists and other bigots.”

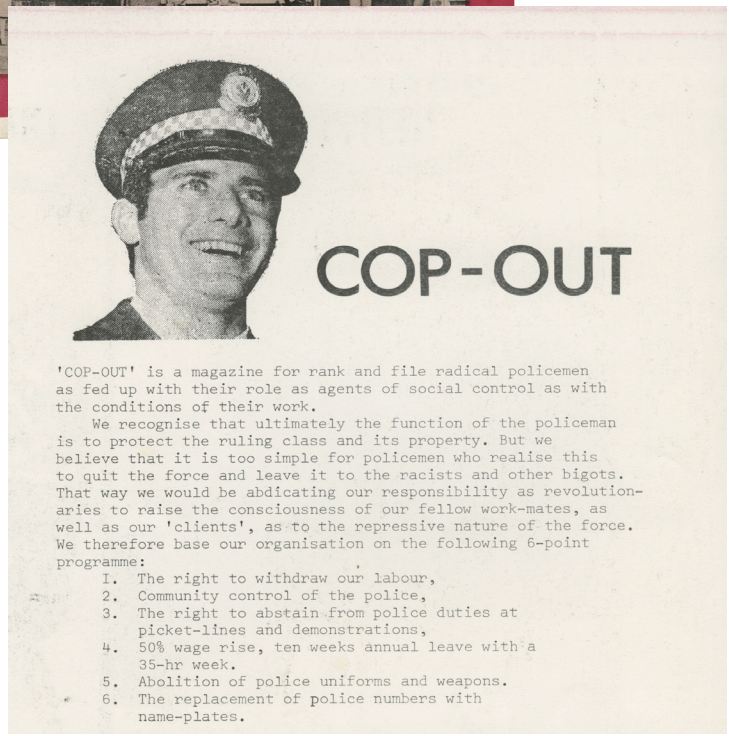
The authors of the journal, presenting themselves as police, demand the right to withdraw labor, community control of the police, the right to abstain from policing demonstrations, improvements in pay and decrease in hours, “abolition of police uniforms and weapons” and “the replacement of police numbers with name plates”

Topics covered include radical feminist movements in Australia, evictions in Syndey, police violence in Australia, Greece, and apartheid South Africa, strikes in the United States and Chile, and political prisoners in China. One section notes the food coops in Australia, another details how young burglars used CB radios to avoid arrest, and yet another defends graffiti as protected free speech.

Production quality and writing demonstrate a playfulness and absurdity - as in the comic entitled “The Times They Are Remaining” by R. ‘Bobby’ Zimmerman.” Along with repeated reference to and depiction of police as “pigs” and the police precinct as a “pig farm”, the general structure and context suggest this publication may in fact be a prank by Situationist-inspired Queensland anarchists, though we are unable to confirm this suspicion. Regardless, the publication remains an impressive indictment of policing internationally. Though the cover dates the magazine to both 1978 and 1984, events referenced date the publication to 1984. Stated “Volume 2, Number 3.”

One copy found in OCLC as of March 2021, and none in North America. Very good.




COP-OUT

'COP-OUT' is a magazine for rank and file radical policemen as fed up with their role as agents of social control as with the conditions of their work.

We recognise that ultimately the function of the policeman is to protect the ruling class and its property. But we believe that it is too simple for policemen who realise this to quit the force and leave it to the racists and other bigots. That way we would be abdicating our responsibility as revolutionaries to raise the consciousness of our fellow work-mates, as well as our 'clients', as to the repressive nature of the force. We therefore base our organisation on the following 6-point programme:

1. The right to withdraw our labour,
2. Community control of the police,
3. The right to abstain from police duties at picket-lines and demonstrations,
4. 50% wage rise, ten weeks annual leave with a 35-hr week.
5. Abolition of police uniforms and weapons.
6. The replacement of police numbers with name-plates.

4. Juventud En Peligro [Youth in Danger]

Oscar Valdés; Ricardo Roldán, producer

[Havana]: CMBF Television Revolucion, [1960]. 8 ¼ x 10 ½ in. [17] pp. Offset and Ben Day printed. Saddle-stapled in pictorial wraps. Text in Spanish.

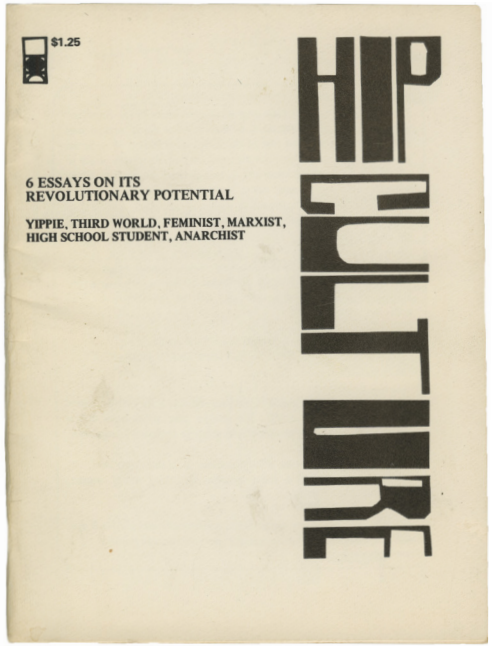
An early Cuban post-revolutionary piece of popular artwork, this portfolio was produced in conjunction with a television program exploring repression by the state security forces of U.S.-backed dictator Fulgencio Batista.

The album is full of pasted-in cards printed with graphic depictions to accompany the tale of revolution. The form resembles and suggests a collect-them-all style for completing this book, with the cards likely taken from chewing gum boxes or cigarette packs. Of the 100 cards to complete the story, four are missing from this example: frames 66, 98, 99, and 100.

The book ends with a quote from renowned 19th century Cuban poet and philosopher, José Martí: “Una ciudad es culpable mientras no es toda ella una escuela; la calle que no lo es, es una mancha en la frente de la ciudad.” (“A city is guilty if it is not always a school; the street that is not, is a stain on the front of the city.”)

Edge wear to wraps and some interior pages, not obstructing image or text. Some toning commensurate with paper of this age and quality. The images of revolutionary violence and state repression remain bright (despite the darkness they depict), and the binding remains tight. Overall very good.

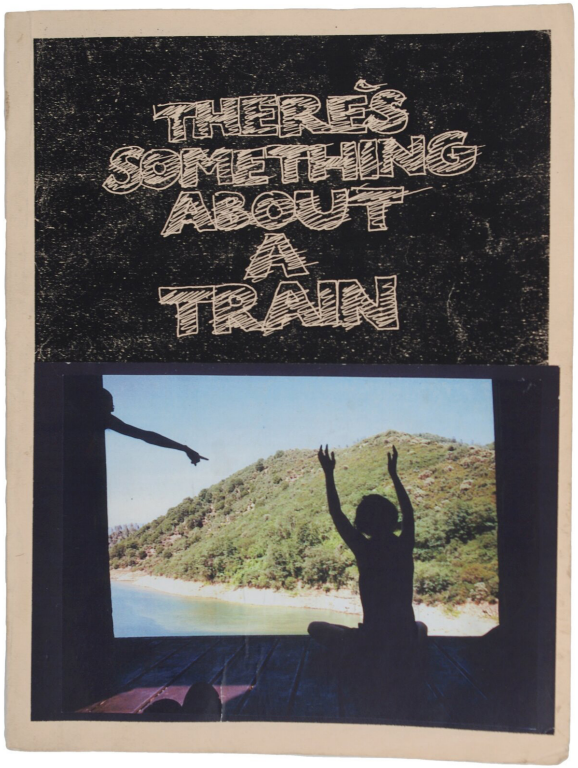
A rare piece of early post-revolutionary Castroist propaganda, depicting the violence of the armed wing of the state (“la Policia de Batista”), and an exceptionally artful publication showing the revolutionary potential of popular media. No copies located in OCLC as of March 2021.



5. Hip Culture: 6 Essays On Its Revolutionary Potential

New York: Times Change Press, 1970.5 ¼ x 7 in. Saddle stapled 62 + [1] pp. Offset. Saddle stapled in wraps.

A dissection on the revolutionary potential of youth or “hip” culture in the 1960s and ‘70s. The book includes contributions from Pablo “Yoruba” Guzman, the Minister of Information for the Young Lords Party, and from the Lower East Side Women’s Liberation Collective - both of whom criticize the dominant white male hippie culture. Another essay from Murray Bookchin, who provides his anarcho-communist perspective on the youth culture of the 1960s. Very good.

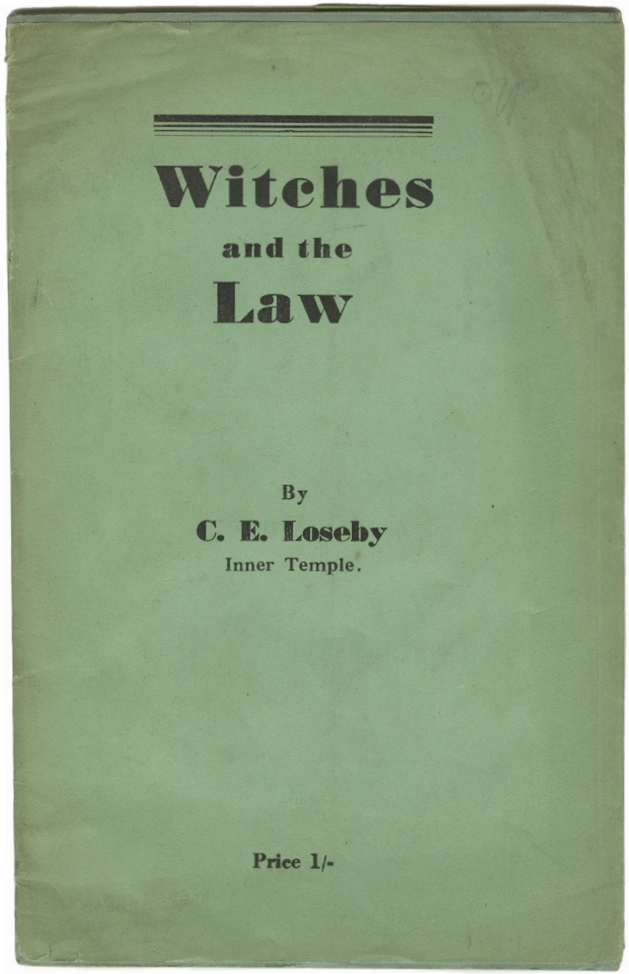


6. There’s Something About A Train, No. 7

Tucson / Santa Cruz: Feral Press / Hobos from Hell, [2002]. Perfect bound in photographic wraps. 8 ¼ x 11 in. 132 pp.

The seventh issue of this zine about train hopping and vagrancy, published intermittently through the 1990s and early aughts by “Hobo Lee,” one of the stars of the trainhopping documentary Catching Out.

Includes first-hand accounts of hopping across the United States, Canada, and Cuba, along with maps, advice, and some hobo history. Very good.



7. Witches, Mediums, Vagrants and the Law

C[harles] E[dgar] Loseby

Manchester: Spiritualists' National Union, 1946. 5 ½ x 8 ½ in. Offset. Saddle stapled in green wraps with green dustjacket. [31] pp.

Essay written by the lawyer and Parliamentarian exploring the history of witches and the law, and ultimately arguing for the legalization of spiritualist mediums. In 1951, a few years after the publication of this booklet, the Witchcraft Act of 1735 and Vagrancy Act of 1824 would be repealed by the Fraudulent Mediums Act of 1951, which legalized mediums' practice except in cases of profit made from fraudulent mediums.

The spiritualist movement, which peaked in popularity in the late 19th Century and into the 1920s, proposes that spirits exist after death, continue to evolve during that time, and can be communicated with. The early spritualist movement was notable for its overwhelming support for the abolition of slavery and women's suffrage, and for the large number of prominent women members and practitioners. The Spiritualists' National Union, founded in 1901, remains one of the largest spiritualist organizations in the world.

Scarce history of occult and the law. Very good in good only jacket.

8. Two Afghan Anti-Poppy Harvesting Stickers

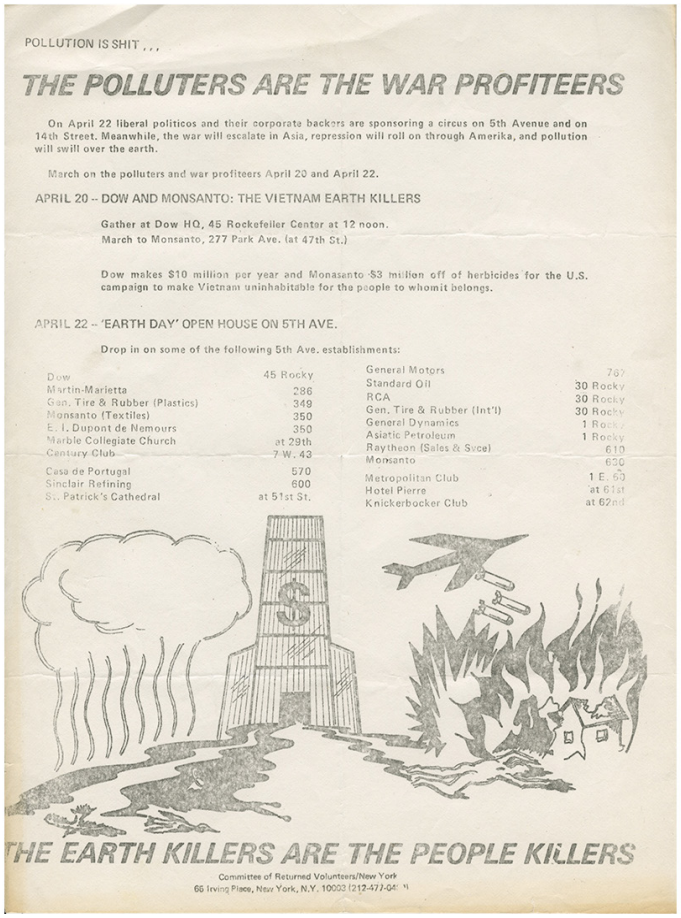
Kabul: Islamic Republic of Afghanistan, [ca. 2004]. Two round stickers, approx. 5 ¾ in. diameter. Text in Dari.

Two anti-poppy harvesting stickers produced by the government of the Islamic Republic of Afghanistan several years after the American invasion in 2001. Produced in conjunction with aggressive U.S.-backed eradication efforts, these stickers suggest a harsh violence related to poppy: one depicts a skeleton hanged by a poppy plant, and the other shows Afghanistan literally gripped by poppy.

Ultimately, however, poppy eradication efforts have not been successful in a region of the country whose economy is reliant on production of the plant. In 2017, U.S. military commanders claimed that opium poppy production generated $200 million per year for the Taliban. In fact, Vanda Felbab-Brown of the Brookings Institute testified to British parliament in 2019 that, “Most counternarcotics measures adopted since 2001 have been ineffective or outright counterproductive economically, politically, and with respect to counterinsurgency and stabilization efforts” -- a sentiment shared by a number of other policymakers and thinkers across the ideological spectrum.

Powerful artifacts of the international drug trade in the 21st century, and failed attempts to control it - and, indirectly, a record of the longest foreign war waged by the United States.

Very good.



POLLUTION IS SHIT , , ,

THE POLLUTERS ARE THE WAR PROFITEERS

On April 22 liberal politicos and their corporate backers are sponsoring a circus on 5th Avenue and on 14th Street. Meanwhile, the war will escalate in Asia, repression will roll on through Amerika, and pollution will swill over the earth.

March on the polluters and war profiteers April 20 and April 22.

APRIL 20 -- DOW AND MONSANTO: THE VIETNAM EARTH KILLERS

Gather at Dow HQ, 45 Rockefeller Center at 12 noon.
March to Monsanto, 277 Park Ave. (at 47th St.)

Dow makes $10 million per year and Monasanto $3 million off of herbicides for the U.S. campaign to make Vietnam uninhabitable for the people to whomit belongs.

APRIL 22 -- 'EARTH DAY' OPEN HOUSE ON 5TH AVE.

Drop in on some of the following 5th Ave. establishments:

Dow	45 Rocky	General Motors	767
Martin-Marietta	286	Standard Oil	30 Rocky
Gen. Tire & Rubber (Plastics)	349	RCA	30 Rocky
Monsanto (Textiles)	350	Gen. Tire & Rubber (Int'l)	30 Rocky
E. I. Dupont de Nemours	350	General Dynamics	1 Rocky
Marble Collegiate Church	at 29th	Asiatic Petroleum	1 Rocky
Century Club	7 W. 43	Raytheon (Sales & Svce)	610
Casa de Portugal	570	Monsanto	630
Sinclair Refining	600	Metropolitan Club	1 E. 60
St. Patrick's Cathedral	at 51st St.	Hotel Pierre	at 61st
		Knickerbocker Club	at 62nd

THE EARTH KILLERS ARE THE PEOPLE KILLERS

Committee of Returned Volunteers/New York
66 Irving Place, New York, N.Y. 10003 (212-477-04[illegible])

9. Pollution is Shit… The Polluters Are The War Profiteers [Anti-Earth Day Environmentalists]

New York: Committee of Returned Volunteers, [ca. 1970]. 8 ½ x 11 in. Flyer mimeographed on recto only.

A remarkable flyer, likely from the first Earth Day, laying bare the insidious and multifaceted violence of American corporate interests - against the planet and its peoples.

An early document of environmentalist direct action, notable for its publication and promotion by an organization otherwise known for their anti-war and anti-imperialist activism. Founded in 1966, the Committee of Returned Volunteers consisted of individuals working in voluntary service in Latin America, Africa, and Asia. This flyer announces two demonstrations: the first in protest of Dow and Monsanto's production of chemicals used by the U.S. military against the Vietnamese people; the second, on Earth Day, was a broadly considered action against the industrial giants of the United States and their disregard for the environment.

Though undated, we suspect this flyer was produced for the first Earth Day in 1970 for several reasons. Bobby Righi, an activist with CRV, described their actions at that 1970 Earth Day in a recent essay which, along with the description on this broadside of a "circus on 5th Avenue and on 14th Street," matches contemporary description of the day's events. Additionally, institutional holdings suggest that the group did the vast majority of their activism and publishing in 1970 and 1971.

Light toning at edge, faint fold lines; else, very good.

10. Address [New York African Society for Mutual Relief]

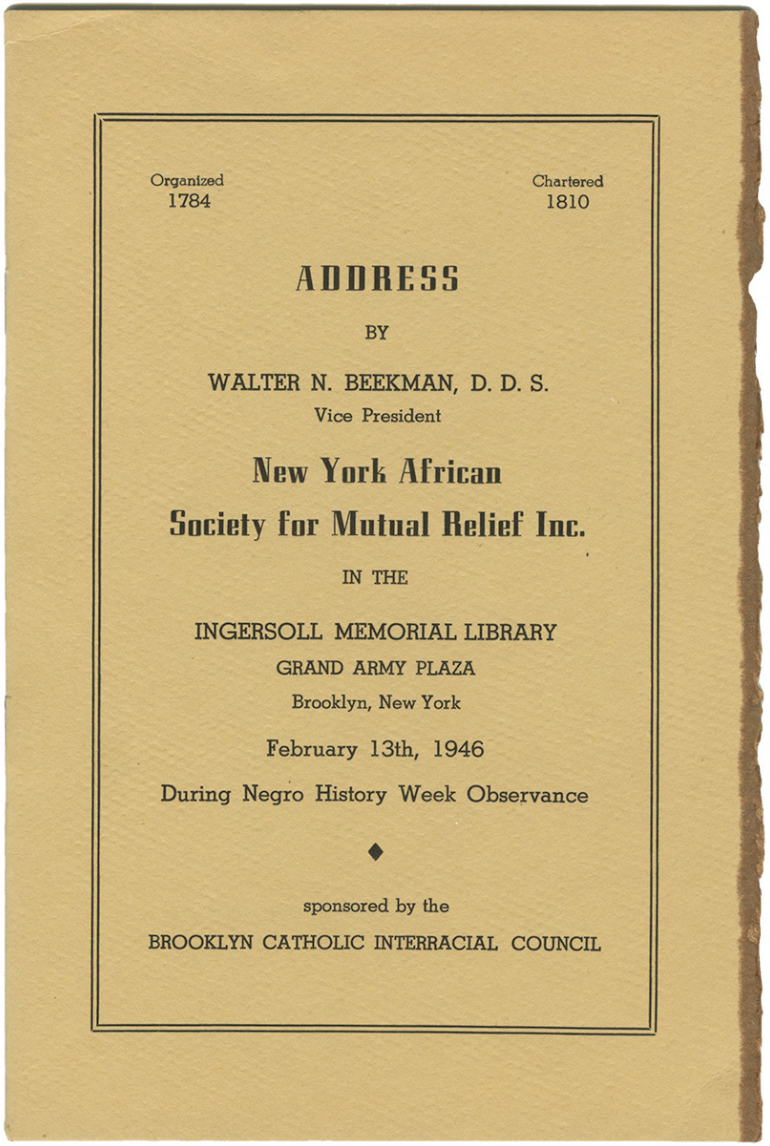
Walter N. Beekman. Brooklyn: New York African Society for Mutual Relief Inc., 1946. 5 ½ x 8 ¼ in. Offset. Saddle stapled in wraps. 16 pp.

Transcript of a speech by the vice president of one of the first Black mutual aid organizations in the United States, and the one of the final publications produced by the organization before its dissolution in the late 1940s. The New York African Society for Mutual Relief, formally founded in 1808, was one of the earliest Black mutual aid societies in the country, and the first in New York City. Dues allowed the creation of a social safety net for Black people in the city, most remarkably supplying health and life insurance at a time when insurance companies would not provide coverage to Black people.

After a generous donation from Juliet Toussaint, a former enslaved person from Haiti, the organization purchased a building at 42 Baxter Street (then Orange Street). The African Hall for Mutual Relief served as a meeting place, school, and a stop on the Underground Railroad - and was unfortunately a subject of white ire during the anti-abolition riots of 1834.

The speech reproduced in this pamphlet was given at the Central Branch of the Brooklyn Public Library by the Vice President of the Society, providing a history of the organization and its place in New York City life, not long before its dissolution and at a moment of exuberance in the city - just months after the end of World War II.

Very good. This example shows the ragged edge and darkening found at the fore edge of the front wrapper of some copies of this address but is otherwise tight and clean. Three copies located in OCLC as of March 2021. A scarce document of early mutual aid efforts in New York.


Organized
1784

Chartered
1810

ADDRESS

BY

WALTER N. BEEKMAN, D. D. S.
Vice President

New York African
Society for Mutual Relief Inc.

IN THE

INGERSOLL MEMORIAL LIBRARY
GRAND ARMY PLAZA
Brooklyn, New York

February 13th, 1946

During Negro History Week Observance

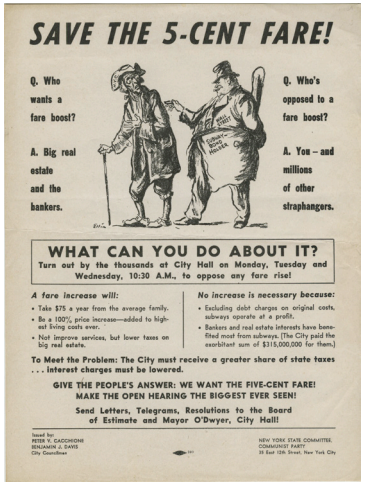
◆

sponsored by the
BROOKLYN CATHOLIC INTERRACIAL COUNCIL

11. Explore and Replace the Christopher Street Committee [pinback]

New York: Expose and Replace the Christopher Street Committee, [1992]. 2 ⅛ x 2 ⅛ in. Very good.

Original pinback button from the 1992 effort to expose the Christopher Street Committee, the organization responsible for planning the New York City Pride Parade, for supposed mafia ties. The campaign was led by Randy Wicker, who was Marsha P. Johnson's roommate for the 12 years prior to her death.


SAVE THE 5-CENT FARE!

Q. Who wants a fare boost?

A. Big real estate and the bankers.

Q. Who's opposed to a fare boost?

A. You – and millions of other straphangers.

WHAT CAN YOU DO ABOUT IT?

Turn out by the thousands at City Hall on Monday, Tuesday and Wednesday, 10:30 A.M., to oppose any fare rise!

A fare increase will:

- Take $75 a year from the average family.
- Be a 100% price increase—added to high-cost living costs ever.
- Not improve services, but lower taxes on big real estate.

No increase is necessary because:

- Excluding debt charges on original costs, subways operate at a profit.
- Bankers and real estate interests have benefited most from subways. (The City paid the exorbitant sum of $315,000,000 for them.)

To Meet the Problem: The City must receive a greater share of state taxes . . . interest charges must be lowered.

GIVE THE PEOPLE'S ANSWER: WE WANT THE FIVE-CENT FARE!
MAKE THE OPEN HEARING THE BIGGEST EVER SEEN!

Send Letters, Telegrams, Resolutions to the Board of Estimate and Mayor O'Dwyer, City Hall!

Issued by:
PETER V. CACCIONONE
BENJAMIN J. DAVIS
City Councilmen

NEW YORK STATE COMMITTEE
COMMUNIST PARTY
35 East 12th Street, New York City

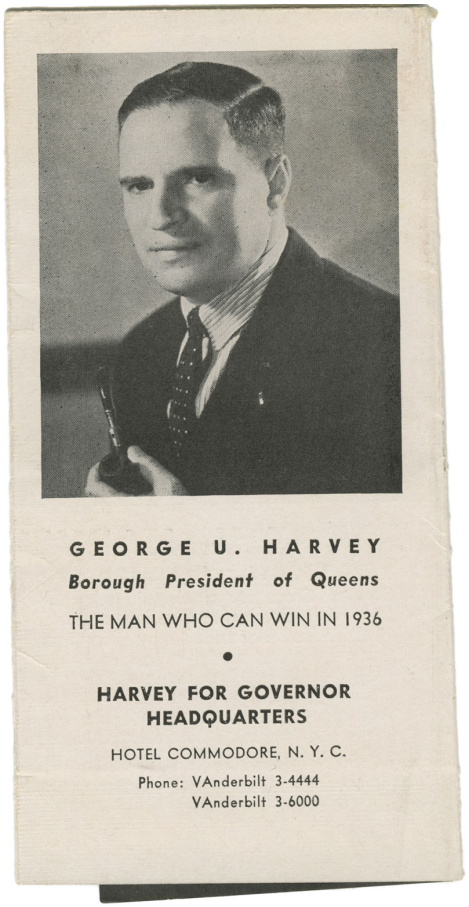
12. Save the 5-Cent Fare!

New York: New York State Committee Communist Party, [ca. 1942]. Single sheet, 8 ½ x 11 in. Very good.

"Q: Who wants a fare boost? A. Big real estate and the bankers. Q. Who's opposed to a fare boost? A. You - and millions of other straphangers."

This handbill, produced by two communist City Councilmembers, urged readers to join in protest against the first fair increase in the history of New York City transit history, arguing that fare increases help real estate developers - not ordinary citizens. In 1947, the fare would increase would be passed, doubling the cost to ten cents.

The struggle continues: in 2019, New York City saw major protests over proposed fare increases and increased police presence in the subway system. Within a span of days, police officers had chased and pulled their guns on a teenager for evading the fare, attacked and arrested another young teen, and evicted a street vendor from the system for selling churros. The resulting demonstrations were some of the most confrontational in the last few years, and in many ways tactically prepared both police and protesters for the uprising of 2020.



13. [Fascism, Foreign Intervention] George U. Harvey...The Man Who Can Win in 1936

New York: Harvey for Governor, 1936. 3 x 6 ¼ in. Offset. Single sheet folded into sixths.

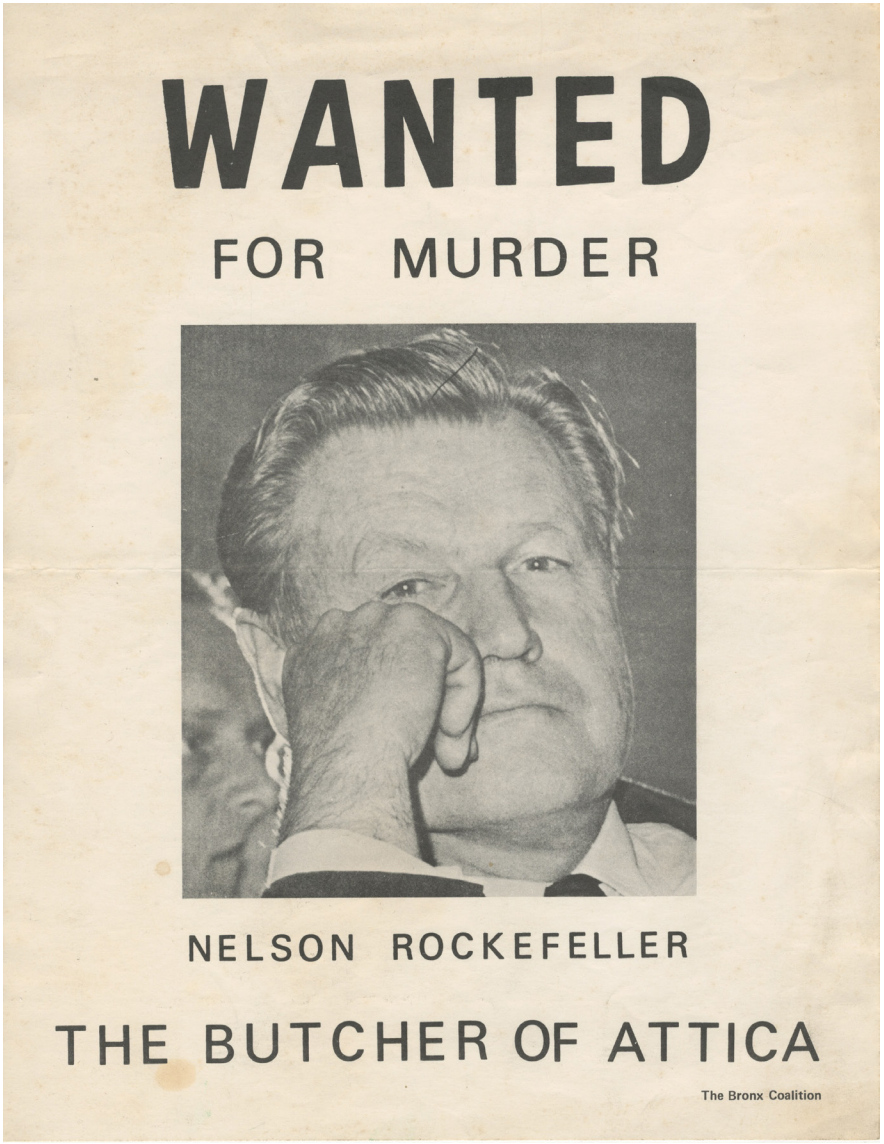
George U. Harvey served as Queens Borough President from 1929 until 1941, using that time to push anti-Communist and anti-labor propaganda. Harvey openly spoke of his support for the actions of Mussolini and Hitler. He also supported the Christian Front, a New York City-based fascist organization with links to the German American Bund.

This pamphlet is a scarce example of campaign material from Harvey's failed gubernatorial run in 1936. Despite this defeat, Harvey would run for Mayor the next year with an unusual foreign backer: the Nazi regime.

On May 3, 1937, Time magazine reported that Berlin newspapers pledged support for Harvey and "solemnly declared: 'If he is elected Mayor, Mr. Harvey has promised to eradicate Communists from New York in two weeks, with rubber hoses.'" Harvey ultimately lost that election as well, though he would receive an endorsement for Borough President from his Mayoral competitor, Fiorello La Guardia.
This campaign pamphlet promotes Harvey's anti-Communism and his "vigorous" assault on "New Deal waste." From a critical moment in the worldwide struggle against fascism.

Very good. No copies on OCLC. In fact, none of Harvey's campaign materials located on OCLC as of March 2021.

"AMERICANISM THE ISSUE" SAYS HARVEY
Schools Foster Communism, Says Harvey
Urges Ouster of All Who Aid Reds at Rally of Queens War Veterans
BROOKLYN EAGLE
PUBLIC BUILDING
RED
G. U. HARVEY
"GOOD BOY, GEORGE!"
N.Y. JOURNAL
HARVEY SAYS REDS DOMINATE RELIEF
Many Veterans Hide World War Emblems When They Ask Aid, He Tells Queens V. F. W.
SEES COMMUNIST TREND
Finds It 'Apparent' in High Places in Federal, State and City Governments.
N.Y. TIMES
Harvey Deaf to Protests On Ukase Against Reds
Dr. Laidler, Socialist Candidate, R. S. Childs Object
N.Y. HERALD TRIBUNE
VETERANS COMPELLED TO HIDE WAR INSIGNIA, HE CHARGES
Queens Head Asserts Nation Almost Lost Industrial and Agricultural Freedom Under Roosevelt Regime
Blasting widespread Red tendencies of "many in high places," Borough President Harvey, of Queens, in a speech before the Dutchess County American Legion in Poughkeepsie, called upon all veteran organizations and all "true Americans" to band together to combat the Communistic menace.
NEW YORK JOURNAL
President Harvey of Queens has refused to lend a public buildingits the Communist party for a rally. Apparently Mr. Harver holds the quaint notion that courtesy does not require that a man shall open the barn door to facilitate the operations of horse thieves.
N.Y. SUN EDITORIAL
NOMINATE IN 1936
THE MAN WHO CAN WIN!



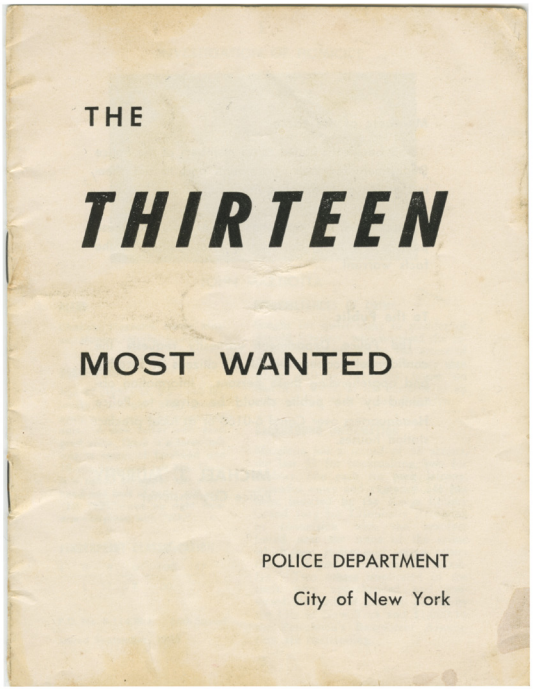
14. Wanted for Murder: Nelson Rockefeller - The Butcher of Attica

Bronx: The Bronx Coalition, [1971]. 8 ½ x 11 in. Offset. Single sheet, printed on recto only, illustrated with a photograph of Rockefeller.

A “wanted” poster produced by the citizenry and aimed at the state. This flyer attacked Governor Nelson Rockefeller for his handling of the Attica Rebellion and demanded justice for the murders and violence his management caused.

The Bronx Coalition was a short-lived New Left organization responsible for organizing white working people in the Bronx. They worked parallel to the Young Lords in improving health care access in New York, and participated in anti-war demonstrations and protests to free the New Haven Nine. The storefront women’s health clinic they started eventually grew into the first legal abortion clinic in the Bronx, and helped to form a rape crisis center. According to a former member, the organization began to lose momentum and grew apart at the end of 1970 and beginning of 1971, making this flyer likely one of the last pieces of ephemera produced by the group.

A rare flyer and an exceptional detournement of the state’s punitive violence, produced by an under-examined New Left organization in the Bronx.



15. The Thirteen Most Wanted [Inspiration for Warhol's Censored Art]

New York: Police Department, City of New York, 1962. 6 ⅛ x 4 ⅝ in. Offset. Saddle stapled in wraps. 15 pp.

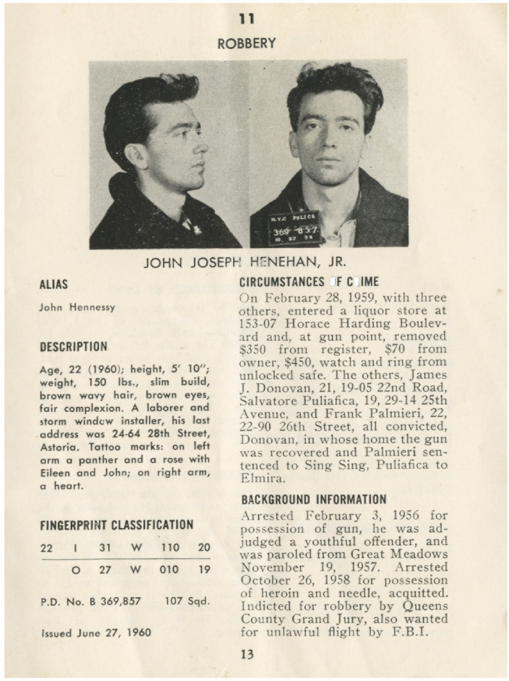
The booklet produced by the New York Police Department in 1962 that inspired Andy Warhol's censored mural at the 1964 World's Fair

Asked by architect and curator Philip Johnson to produce a piece of public artwork for the pavilion of the World's Fair, Warhol silk screened portraits of the NYPD's most wanted on a 20 foot by 20 foot grid. The large panels would only last a matter of days and were quickly covered - first with cloth and then with silver paint - before the fair had even opened to the public.

Though at the time the curator Philip Johnson claimed that the art had been destroyed because of Warhol's displeasure with the work, he later admitted that he had bowed to pressure from then-Governor Nelson Rockefeller, who was fearful of highlighting criminality in New York and of alienating his Italian-American constituency - since many of the men portrayed were of Italian descent.

Distributed primarily to NYPD patrol officers in 1962, The Thirteen Most Wanted was inspired by the "most wanted" list first distributed by the FBI in 1950. An exceptionally rare document of policing history and the inspiration for the censored public artwork by the 20th Century's most famous artist. No copies located in OCLC as of March 2021.

Very good; some fold lines and discoloration to wraps, otherwise a tight clean copy.


11

ROBBERY

JOHN JOSEPH HENEHAN, JR.

ALIAS

John Hennessy

DESCRIPTION

Age, 22 (1960); height, 5' 10"; weight, 150 lbs., slim build, brown wavy hair, brown eyes, fair complexion. A laborer and storm window installer, his last address was 24-64 28th Street, Astoria. Tattoo marks: on left arm a panther and a rose with Eileen and John; on right arm, a heart.

FINGERPRINT CLASSIFICATION

22 I 31 W 110 20

O 27 W 010 19

P.D. No. B 369,857 107 Sqd.

Issued June 27, 1960

CIRCUMSTANCES OF CRIME

On February 28, 1959, with three others, entered a liquor store at 153-07 Horace Harding Boulevard and, at gun point, removed $350 from register, $70 from owner, $450, watch and ring from unlocked safe. The others, James J. Donovan, 21, 19-05 22nd Road, Salvatore Puliafica, 19, 29-14 25th Avenue, and Frank Palmieri, 22, 22-90 26th Street, all convicted, Donovan, in whose home the gun was recovered and Palmieri sentenced to Sing Sing, Puliafica to Elmira.

BACKGROUND INFORMATION

Arrested February 3, 1956 for possession of gun, he was adjudged a youthful offender, and was paroled from Great Meadows November 19, 1957. Arrested October 26, 1958 for possession of heroin and needle, acquitted. Indicted for robbery by Queens County Grand Jury, also wanted for unlawful flight by F.B.I.

13

16. The Attack on New York's Finest

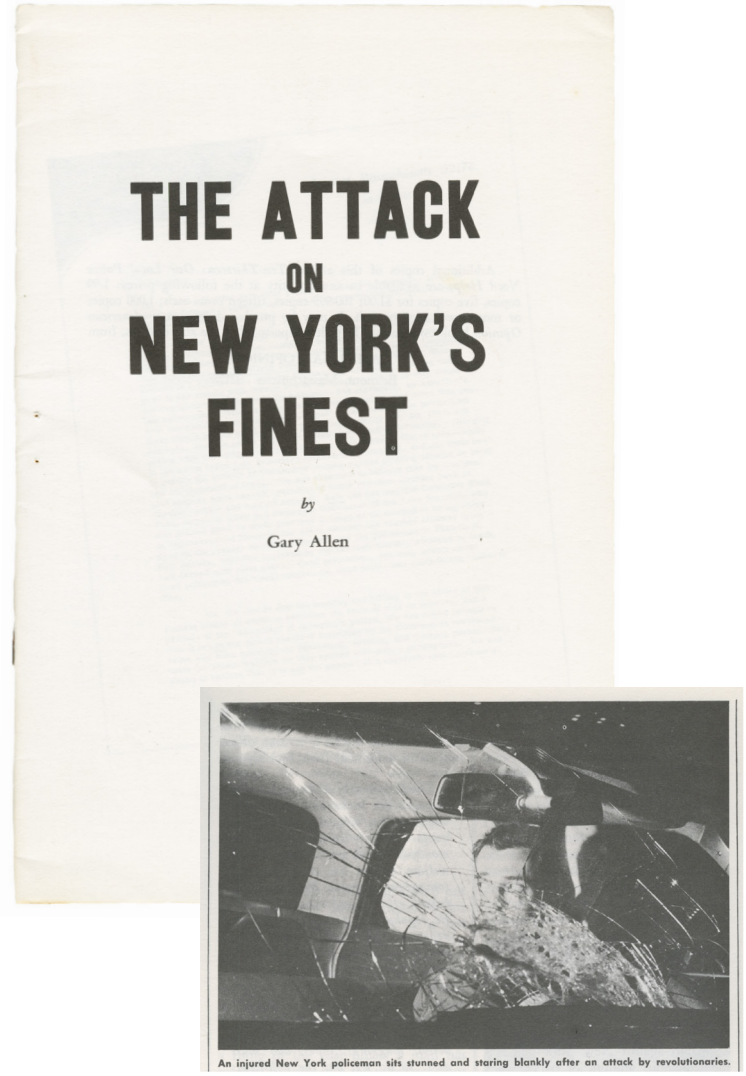
Gary Allen. Belmont: American Opinion, 1967. Saddle stapled in wraps. 18 pp.

Pro-police propaganda published by American Opinion, the bookselling and publishing wing of far-right John Birch Society. Gary Allen was the spokesperson for the John Birch Society, which many consider to be the progenitor of the nationalist "patriot" movement. Allen once denounced rock music as a "Pavlovian Communist mind-control plot", was a speechwriter for Alabama governor and famous American racist George Wallace, and helped popularize New World Order and international banking conspiracies suggesting a shadow government controlled the United States and other countries. His son is the prominent political journalist Michael Allen, co-founder and executive editor of Axios, and the former chief political reporter for Politico.

This book from 1967 denounces liberal politicians and supposedly anti-police laws, and alleges Communist conspiracy and outsider agitators working to sow chaos on the streets. In the earliest mention we've found of the concept, Allen writes: "There is in fact only a Thin Blue Line that separates the city and its citizens from flaming anarchy."

A scarce piece of right-wing fearmongering and pro-police propaganda, with early references to the concept of a "Thin Blue Line" from one of the most influential far-right propagandists of the 1960s and '70s.

Two small pinholes near spine; otherwise very good.



17. [Attica] Annual Report of New York State Police 1971

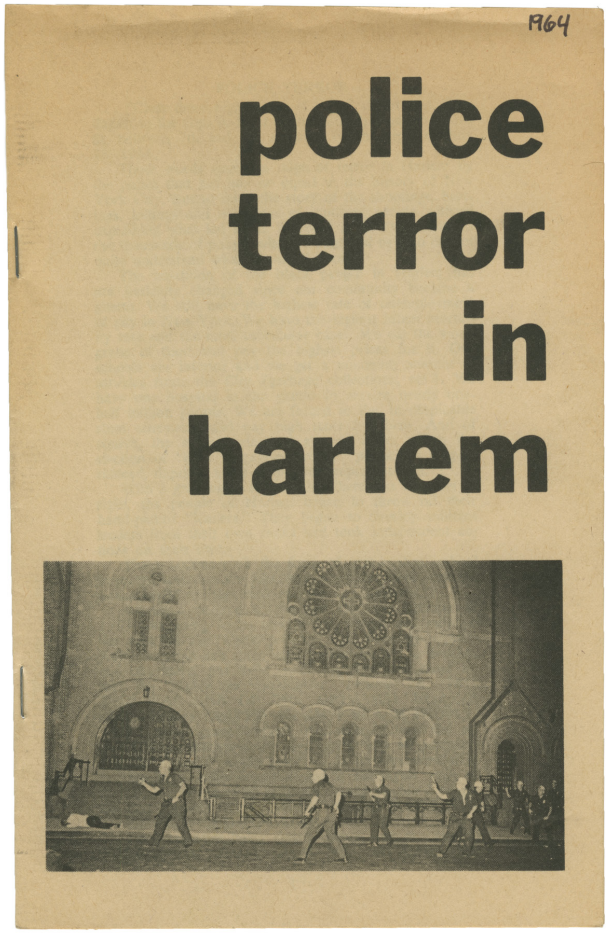
New York: New York State Police, 1971. 5 ½ x 8 ¼ in. Saddle-stapled in photographic wraps. 55 pp, xiii.

The Annual Report of the New York State Police from 1971, the year of the Attica Uprising. When prisoners at Attica rose up in spontaneous rebellion demanding decent living conditions, they quickly instituted order and kept the prison guards safe except one who had been beaten in the initial violence. They clearly laid out demands and made repeated signs of good faith. Despite all of this, Governor Rockefeller refused to meet with them, and State officials fed the rumor mill with baseless claims of prisoner brutality. When the state decided to reclaim control four days later, the State Police led the charge, firing tear gas into the D yard of the prison and opening non-stop fire into the smoke. Many troopers, spurred by false claims of torture committed by prisoners, joined in the assault with their personal weapons and without official sanction, making ballistics and forensics research much more difficult in the aftermath. The State Police and National Guard killed ten prison employee hostages in the chaos, and thirty prisoners.

Though meant to provide a broad overview of the year's activities, the booklet's stark cover betrays an inability to escape the most violent day in the State Police's history. In their telling of the events, this booklet implies that the hostages had had their throats cut by prisoners, a rumor perpetuated by the state and numerous members of the press, despite unequivocal evidence to the contrary.

Small abrasions to cover and spine, though nothing compared to the callous destruction shown in the cover image. Otherwise a tight, clean copy; very good.

A scarce document of police messaging from the biggest prison rebellion in modern history. We locate no copies on OCLC as of March 2021.



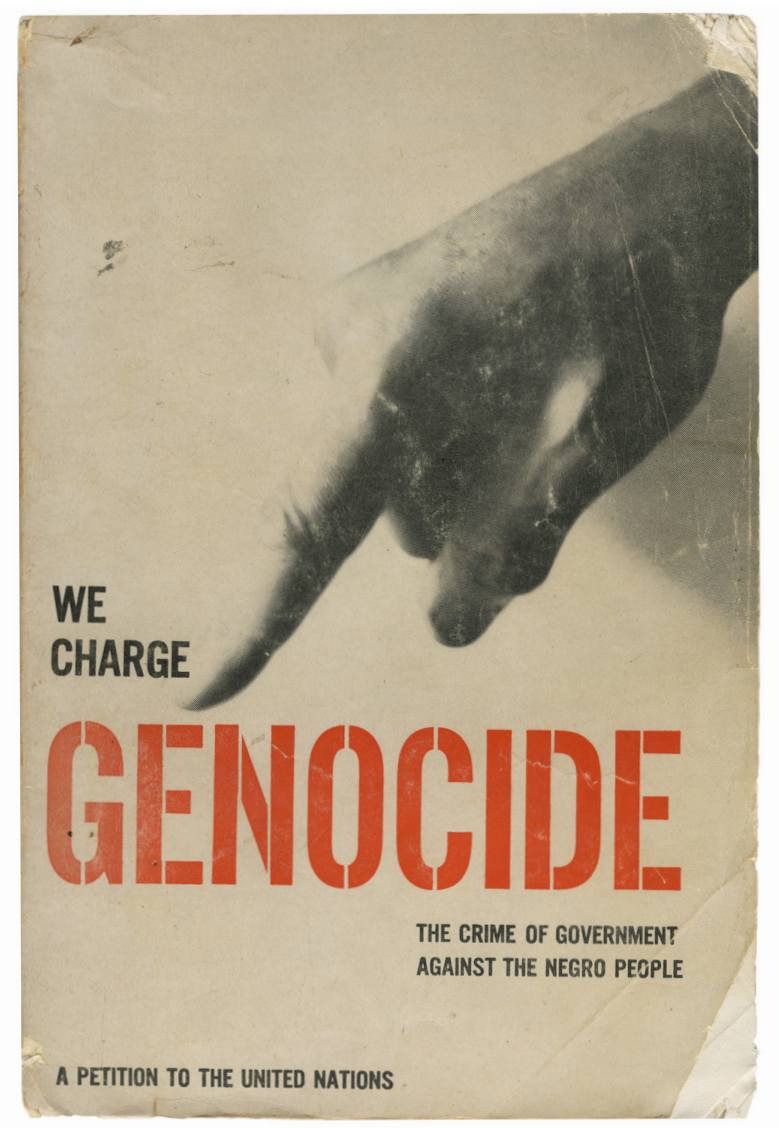
18. police terror in harlem

New York: Harlem Defense Council, [1964]. 5 ½ x 8 ½ in. Offset. Saddle stapled in photo illustrated wraps. 12 pp. Black-and-white photographs and leaflet reproductions throughout.

A detailed account of the police occupation of Harlem during the spring and summer of 1964. Special focus is given to the assault and arrest of the Harlem Six, the murder of 15-year old James Powell by Lt. Thomas Gilligan, and the arrest of Progressive Labor Movement organizer Bill Epton.

The Harlem Six was a group of young men who were beaten and arrested during the early stages of the uprising and then re-arrested a week later, this time on charges of murder. Defended by civil rights attorneys William Kunstler and Conrad Lynn, five of the six would eventually have their charges dismissed after spending nearly a decade in prison. One man, Robert Rice, was found guilty and remains in prison today. In a further miscarriage of justice, though Lt. Gilligan would receive no jail time for the murder of James Powell, the organizer Bill Epton was charged with conspiring to riot and advocating criminal anarchy. Later in Epton's trial, it would be revealed that a wired informant had taped much of his organizing efforts and private conversations.

Very good. Small annotation in ink to top fore edge of front wrapper and small Spartacist stamp on inside rear wrapper. Otherwise clean and tight. A scarce record of the 1964 police occupation and popular uprising.



19. We Charge Genocide: The Crime of Government Against the Negro People

New York: Civil Rights Congress, 1951. 6 ¼ x 9 ¼ in. xiii, 240 pp. First edition. Offset. Perfect bound in pictorial wraps.

The first edition published November 1951 of this groundbreaking petition delivered to the United Nations on December 17, 1951 and subsequently suppressed by the United States government. The petition was signed by nearly 100 activists and intellectuals, including W.E.B DuBois, civil rights attorney and later Congressmember George Crockett Jr., and Communist New York City Councilmember Ben Davis.

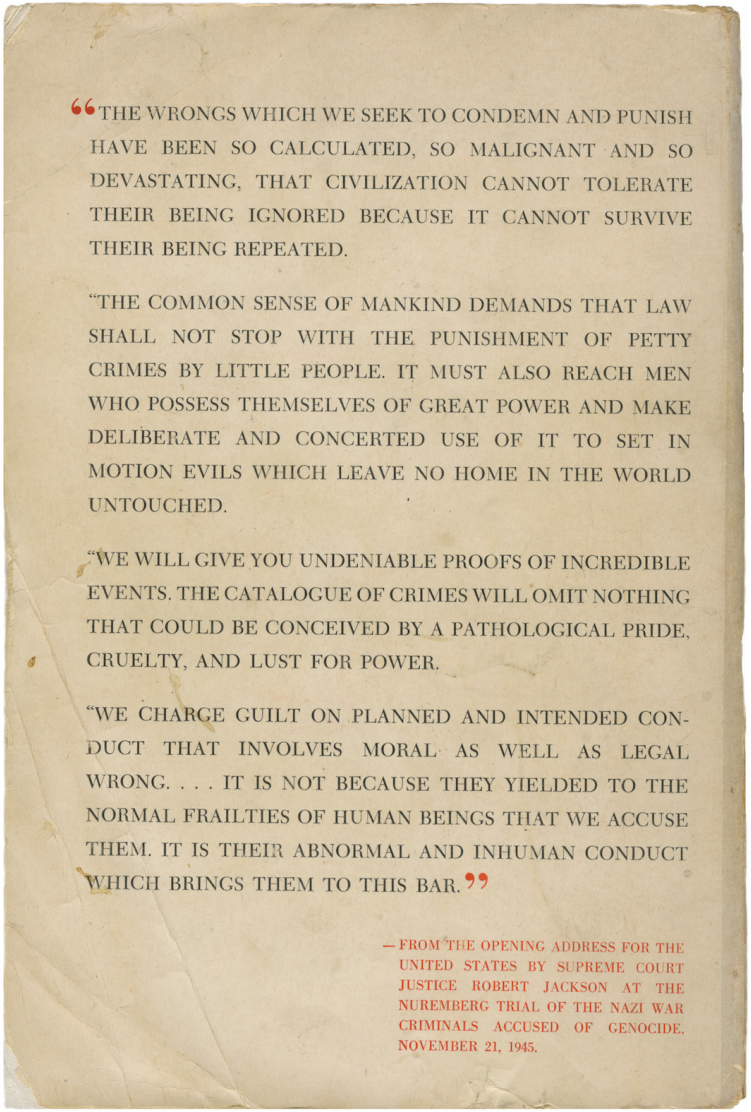
The authors carefully lay out the evidence that the United States government had perpetrated genocide on its Black citizens, citing the definition in the 1948 United Nations Convention on Genocide: “the intent to destroy in whole or in part a national, ethnical, racial or religious group.” The book documents hundreds of cases of lynchings and “legal lynchings” by state police forces; voter suppression through poll taxes, literacy tests, and terrorism; and the violent exploitation of Black people by the leaders of capital.

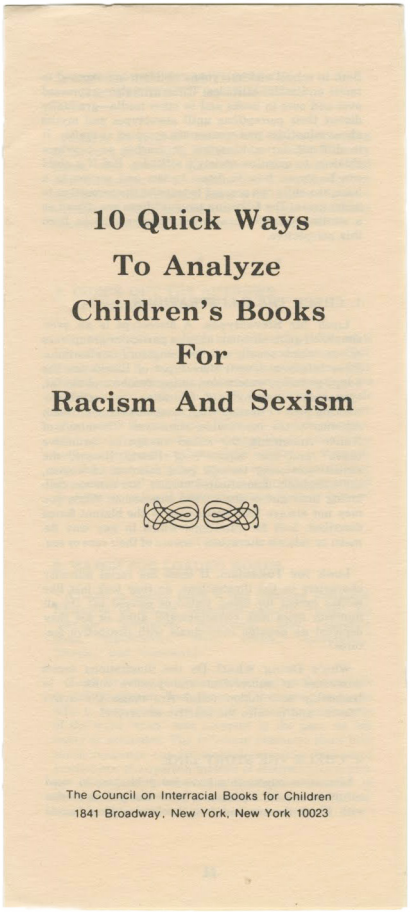
We Charge Genocide was delivered to the UN on the same day in two separate delegations, one led by musician, actor, and activist Paul Robseon in New York, and the other in Paris, led by William L. Patterson, executive director of the Civil Rights Congress. Paul Robeson was accompanied by several signers of the petition including Amy Mallard, the widow of George Mallard who was lynched in 1948 for voting, and Josephine Gray, widow of one of the Martinsville Seven - a group of young Black men who received the death penalty for charges of sexual assault. W.E.B. DuBois had been scheduled to accompany William Patterson to Paris, but his travel had been denied by the State Department.

A large shipment of copies of the petition went missing in transit to Paris, supposedly seized by the United States government. Patterson was also forced to forfeit his passport and return to the United States in direct retaliation for the petition. Robeson's passport had already been denied because of his unwillingness to recant his activism during the McCarthy-led Red Scare. The United Nations General Assembly refused to take up the petition, following behind-the-scenes pressure from the United States on member nations. The state's persecution of the petition's most vocal proponents, along with the silence of the mainstream media, gave credence to accusations of censorship. However, contemporary reports indicate that the petition was widely read outside of the United States. It is worth noting that the United States would not ratify the UN genocide convention until 1987.

An article published in The Afro-American December 22, 1951 notes the "New Acts of Genocide" section that appears in the second edition but not in this earlier copy. This article was published only five days after the petition was delivered to the UN. The first edition is dated in later copies as being published November 1951 - all of this suggesting that this copy may be earlier than the ones Robeson and Paterson delivered.

Some edge wear to wraps, chipping at top and bottom of spine and rear fore edge, not obstructing image or text; otherwise, very good with a tight binding and clean interior. A rare document of organized Black struggle against legal and extra-legal violence, oppression, and systemic exploitation.


"THE WRONGS WHICH WE SEEK TO CONDEMN AND PUNISH HAVE BEEN SO CALCULATED, SO MALIGNANT AND SO DEVASTATING, THAT CIVILIZATION CANNOT TOLERATE THEIR BEING IGNORED BECAUSE IT CANNOT SURVIVE THEIR BEING REPEATED.
"THE COMMON SENSE OF MANKIND DEMANDS THAT LAW SHALL NOT STOP WITH THE PUNISHMENT OF PETTY CRIMES BY LITTLE PEOPLE. IT MUST ALSO REACH MEN WHO POSSESS THEMSELVES OF GREAT POWER AND MAKE DELIBERATE AND CONCERTED USE OF IT TO SET IN MOTION EVILS WHICH LEAVE NO HOME IN THE WORLD UNTOUCHED.
"WE WILL GIVE YOU UNDENIABLE PROOFS OF INCREDIBLE EVENTS. THE CATALOGUE OF CRIMES WILL OMIT NOTHING THAT COULD BE CONCEIVED BY A PATHOLOGICAL PRIDE, CRUELTY, AND LUST FOR POWER.
"WE CHARGE GUILT ON PLANNED AND INTENDED CONDUCT THAT INVOLVES MORAL AS WELL AS LEGAL WRONG. . . . IT IS NOT BECAUSE THEY YIELDED TO THE NORMAL FRAILTIES OF HUMAN BEINGS THAT WE ACCUSE THEM. IT IS THEIR ABNORMAL AND INHUMAN CONDUCT WHICH BRINGS THEM TO THIS BAR."
—FROM THE OPENING ADDRESS FOR THE UNITED STATES BY SUPREME COURT JUSTICE ROBERT JACKSON AT THE NUREMBERG TRIAL OF THE NAZI WAR CRIMINALS ACCUSED OF GENOCIDE, NOVEMBER 21, 1945.



20. 10 Quick Ways to Analyze Children's Books for Racism and Sexism

New York: The Council on Interracial Books for Children, [1980]. 8 ½ x 3 ¾ in. Offset. Single sheet folded in thirds. Near fine.

An early edition of this pamphlet, later reprinted by the California Department of Education, detailing how to detect racism and sexism in children's books, and encouraging both children and adults to think critically about the "unstated norm of white middle-class suburbia" and the portrayal of those outside the so-called norm. Near fine.

21. Low Pay? Heavy Workload? Limited Advancement?

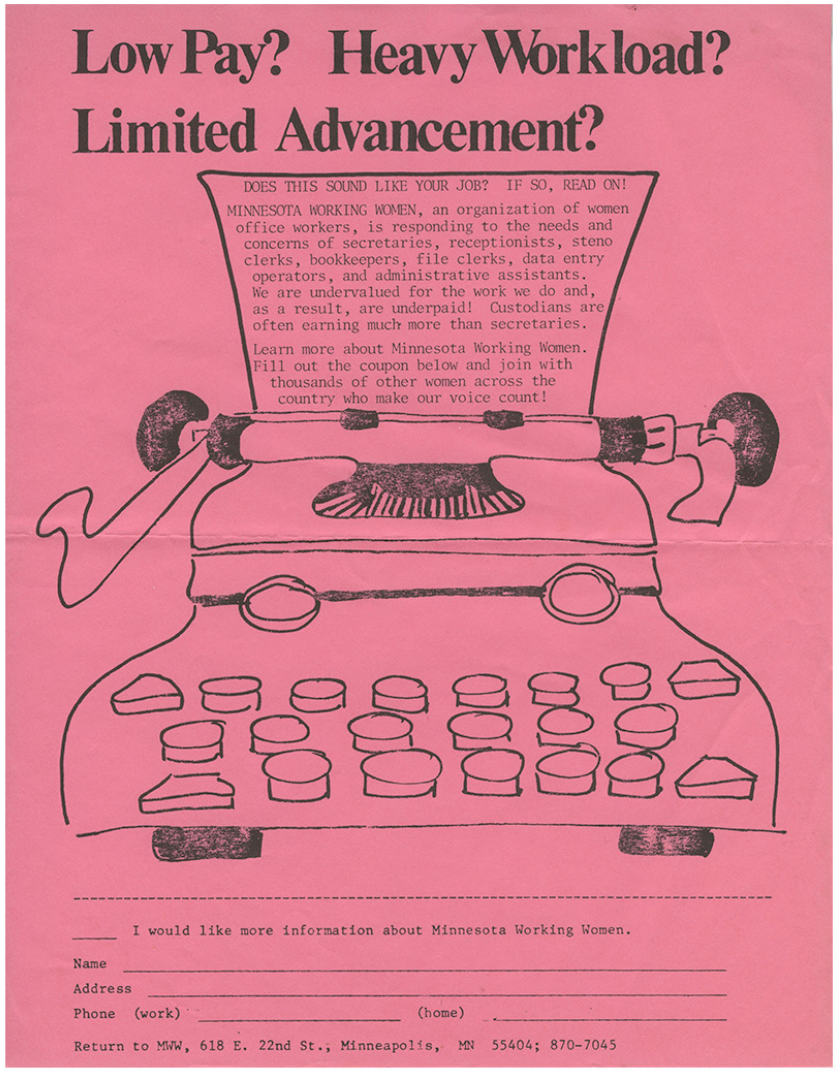
Minneapolis: Minnesota Working Women, [ca. 1980]. Handbill printed to recto only on pink stock. 8 ½ x 11 in.

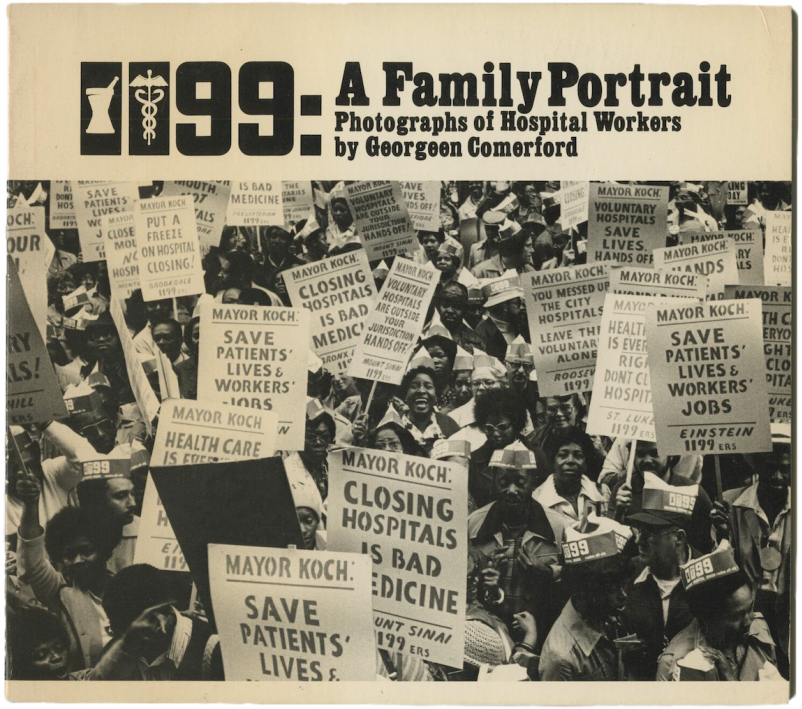
“Does this sound like your job? If so, read on.”

Handbill and enrollment coupon for Minnesota Working Women, a group organizing women office workers in the late 1970s and early 1980s.

Minnesota Working Women organized against discrimination against women in the workplace. Through surveys and press appearances, they researched and exposed the pay gap, hard work, and poor treatment of women office workers. Founded by secretary Wendy Robinson, MWW openly discussed the roles of “office wives” and the inappropriate behavior suffered by women office workers. The organization was also instrumental in legislative battles to close the wage gap in Minneapolis in the late 1980’s. Minnesota Working Women eventually became the local chapter of “9to5,” the National Association of Working Women.

Horizontal fold line and very small closed tear (less than ⅛ inch) at top. Very good.


Low Pay? Heavy Workload?
Limited Advancement?
DOES THIS SOUND LIKE YOUR JOB? IF SO, READ ON!
MINNESOTA WORKING WOMEN, an organization of women office workers, is responding to the needs and concerns of secretaries, receptionists, steno clerks, bookkeepers, file clerks, data entry operators, and administrative assistants. We are undervalued for the work we do and, as a result, are underpaid! Custodians are often earning much more than secretaries.
Learn more about Minnesota Working Women. Fill out the coupon below and join with thousands of other women across the country who make our voice count!
_____ I would like more information about Minnesota Working Women.
Name _____
Address _____
Phone (work) _____ (home) _____
Return to MWW, 618 E. 22nd St., Minneapolis, MN 55404; 870-7045



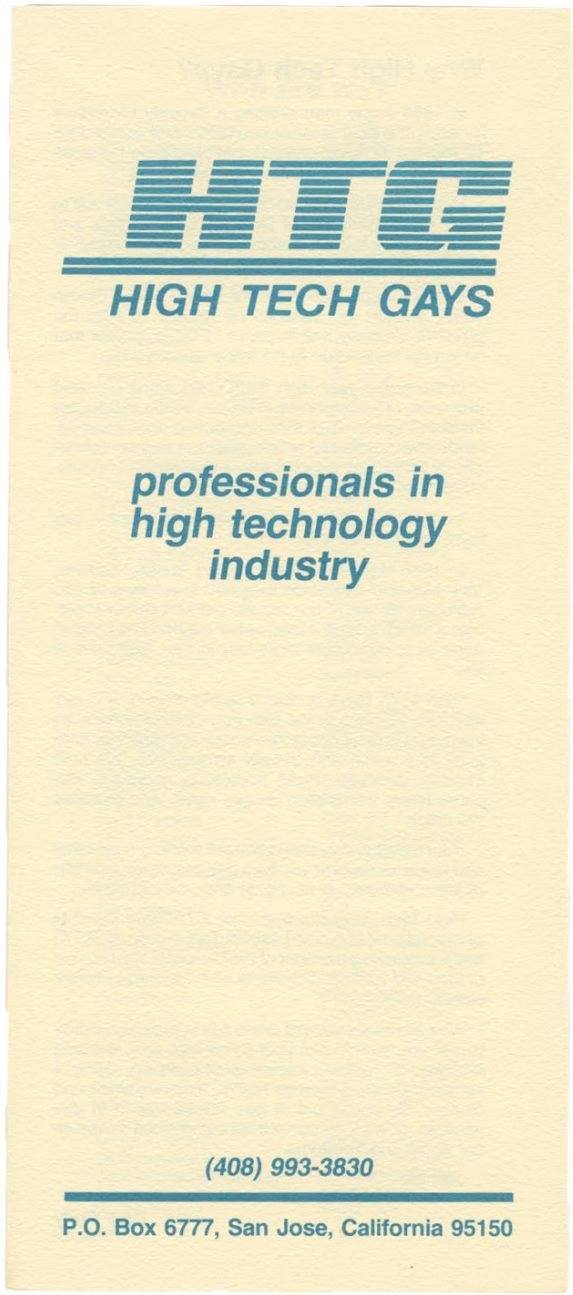
22. 1199: A Family Portrait - Photographs of Hospital Workers

Georgeen Comerford. New York: District 1199 Cultural Center, [1977]. 9 x 8 in. Perfect bound in wraps. Offset. [44] pp.

Produced by 1199: The National Health Care Workers' Union, this excellent catalog documents the working lives of staff at three hospitals in New York City: Montefiore Medical Center, Beth Abraham Hospital (a nursing home), and St. John's Queens Hospital.

The photographer, Georgeen Comerford, grew up in the Bronx, went to undergraduate at the Cooper Union and got an MFA from Brooklyn College. Today, she is a professor at Brooklyn College. The exhibition was organized in part to support for the union's funding battle against Mayor Koch and to encourage viewers to "no longer look upon hospital jobs as expendable budget items."

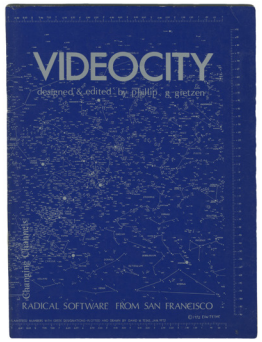
A scarce example of labor photography in 1970s New York.

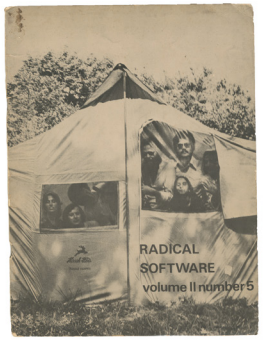


23. High Tech Gays

San Jose: High Tech Gays, 1986. 8 ½ x 3 ¾ in. Offset. Single sheet folded in thirds. Near fine.

Pamphlet advertising the organization and encouraging new members to join. High Tech Gays, founded in 1983 and disbanded in 1997, would bring suit against the United States Department of Defense challenging policy that denied security clearances to those thought to be gay. The case would make it to the United States Court of Appeals, which sided with the homophobic government policy, before being resolved by an Executive Order in 1995 prohibiting discrimination in determining governmental security clearance. The organization was also active in lobbying many private corporations to adopt policies forbidding discrimination on the basis of sexual orientation. This pamphlet outlines the group's educational, recreational, and direct action agenda in 1986 and includes an application form for entry into the group. The pamphlet also includes a list of companies at which their members were employed, which had grown substantially from the previous year.



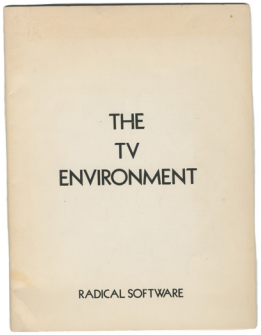


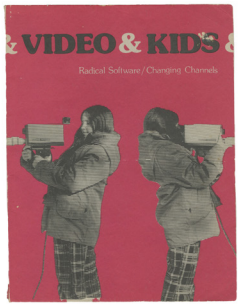
24. Radical Software Vol. 1 Nos. 1-5, Vol. 2 Nos. 1-6 [Complete Run]

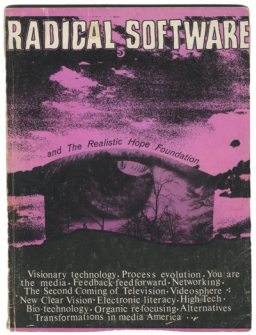
Beryl Korot, Phyllis Gershuny, Michael Shamberg, Megan Williams, Louis Jaffe, Ira Schneider, Dean Evenson, Dudley Evenson, Jodie Sibert, Ann Arlen, Billy Adler, John Margolies, Van Schley, Ilene Segalove, Juan Downey, Frank Gillette, eds.

New York: Raindance Corporation / Raindance Foundation / Gordon & Breach, 1970 - 1974. Eleven issues; nos. 1-3 in tabloid format, all else saddle-stapled or perfect bound in wraps. Item level-inventory available upon request.

A complete run of this rare, beautifully illustrated, and thoughtful radical video arts publication featuring important writings on cybernetics and mass media. Contributors include Nam June Paik, Douglas Davis, Paul Ryan, Frank Gillette, Beryl Korot, Charles Bensinger, Ira Schneider, Ann Tyng, R. Buckminster Fuller, Gregory Bateson, Aldo Tambellini, Gene Youngblood, Parry Teasdale, Ant Farm, the Videofreex and many others.



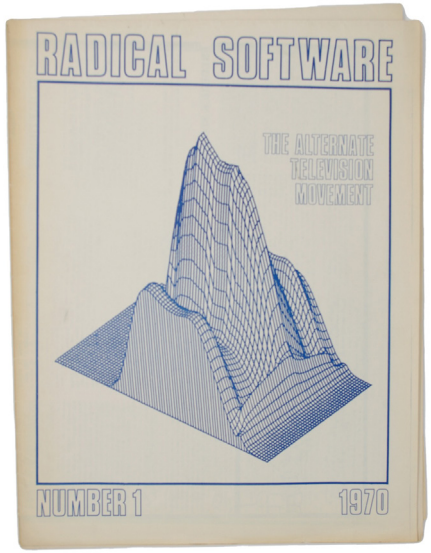


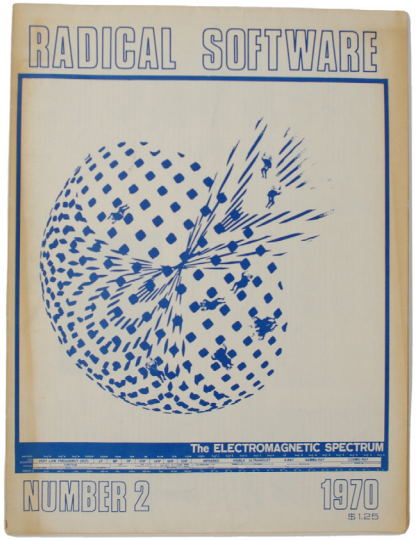

RADICAL SOFTWARE
and The Realistic Hope Foundation
Visionary technology · Process evolution · You are the media · Feedback feedforward · Networking · The Second Coming of Television · Videosphere · New Clear Vision · Electronic literacy · High/tech · Bio-technology · Organic re-focusing · Alternatives Transformations in media America

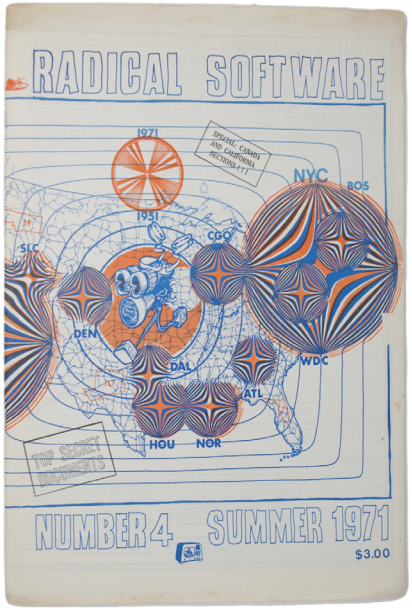
Founded by Beryl Korot, Phyllis Segura (Gershuny), and Ira Schneider in the spring of 1970 - around the time of the rise of cable television and not long after the birth of home video and the Sony Porta-Pak - Radical Software served as a central node in the alternative television movement and the primary platform to critically discuss “media ecology,” the relationship between humanity and its media environment.

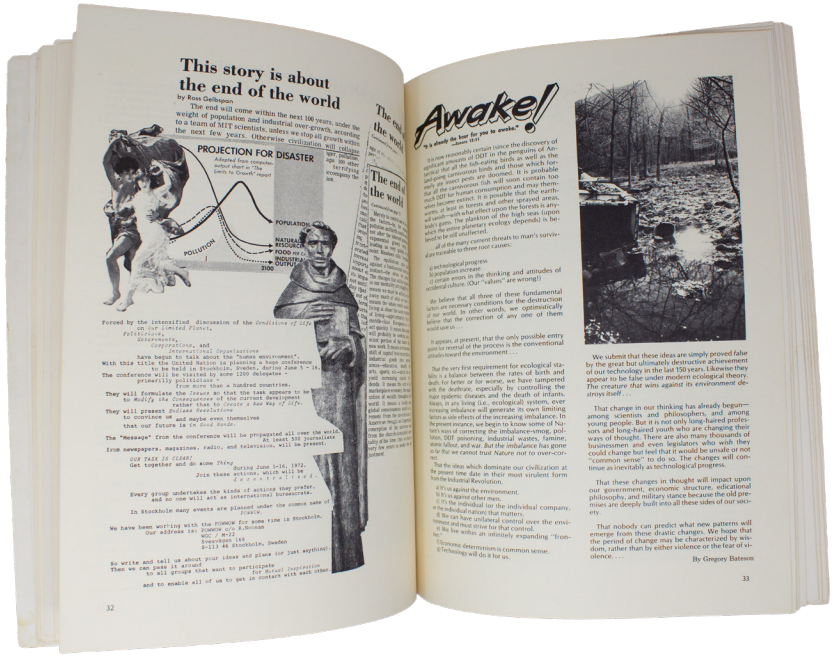
With calls for new information economies to liberate data from private property, articles on video in prison (Bedford Hills Correctional Facility for Women), video outreach, and “Community Control of Television,” Radical Software represented a wholesale attempt to rethink the way in which the world is recorded and communicated.

Though focused on video art, the magazine featured frequent writings on the power of information technology, and the push to resist the influencing effects of mainstream corporate media - sentiments that remain relevant in our increasingly digital world. In fact, in a 2010 interview, founding editor Beryl Korot admitted,







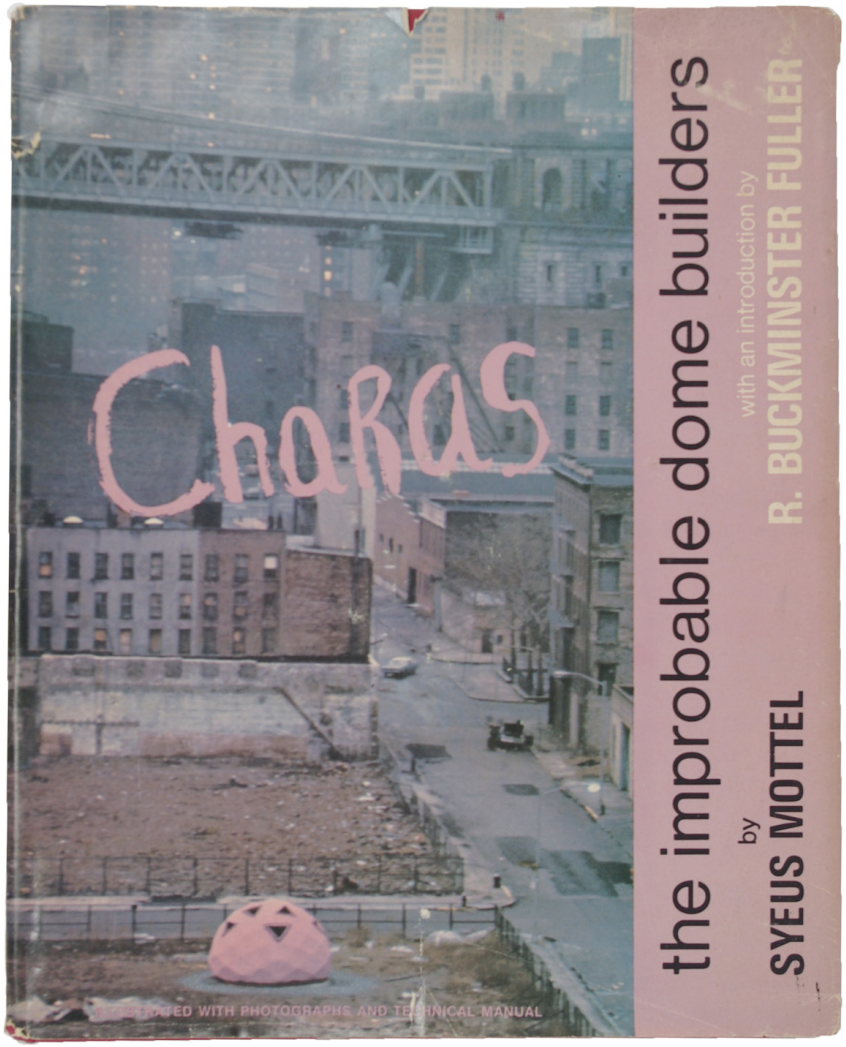


“The computer, actually, is much closer to what Radical Software was about than what’s become of the video medium.”

The final issue, entitled ‘Video & Kids,” looks to the future, with much consideration given to radical pedagogy. The volume includes an essay entitled “Teaching and Reflecting” - indicative, in fact, of the wholesale revolutionary mission of the magazine to reshape information technology.

A hugely influential periodical, a document of early video art and a powerful tool for anyone reflecting on the past, present, and future of alternative media.

All issues very good to near fine; some toning to newsprint wraps and light edge wear to several issues. A small spot of soiling near the spine of Vol. 2 No. 5; chipping to bottom of spine of Vol. 1, No. 5 and discoloration to rear wrap; minor loss to the cover of Vol. 2, No. 6; and a small piece of tape at outer edge of front wrap of Vol. 1, No. 4. Otherwise issues are clean and tight throughout. Scarce in any condition.



25. Charas: The Improbable Dome Builders

Syeus Mottel. R. Buckminster Fuller, introduction. New York: Drake Publishers, 1973. 8 ¼ x 10 ¼ in. Offset. In red cloth boards with pictorial dust jacket.

The story of the geodesic dome built in the 1970s in the Lower East Side and the lives of the folks who built it. Trying to have a positive effect on their community and improve their own lives, six young men from the neighborhood started talking about building a dome - a retreat not from, but for the community. The group, including several formerly incarcerated individuals, met with the architect responsible for popularizing the dome, Bucky Fuller, and consulted with him throughout the process.

Very good. Edge wear to dustjacket, including a few small closed tears. Light foxing to flypapers. Otherwise a tight, clean copy.

A rare book documenting the spread of utopian architecture and a critical moment in the history of the Lower East Side.

26. Christiania: A Community in the Big City [Christiania: Et Samfund I Storbyen]

København: Nationalmuseet, [1975]. Offset lithograph poster in color printed on recto only. 24 x 39 in.

Large poster advertising the 1975 publication Christiania: Et Samfund i Storbyen, and depicting an overhead view of the commune, surrounded by imposing industrial buildings.

Christiana, or Freetown Christiana, started in 1971 in the ruins of an abandoned army base in Copenhagen. Christiana is notable for the open use and promotion of marijuana, though not of “hard drugs” like cocaine and amphetamines, and as a center of queer activism, primarily at the Bøssehuset (Gay House) which has been active since the earliest days of the community.

Several closed tears to margins; otherwise, very good.

27. [Dutch Provo, Prison Press, Comix] Bajeskrant Nos. 1-24 [Complete Run]

The Hague: Bajeskrant, 1974-1979. Various sizes, most 9 x 13 ½ in. First issue, 8 ½ x 11 ¾ in. Offset in newsprint. Unbound, folded folios. Text in Dutch. Item-level inventory available upon request.

The complete run of this remarkably illustrated Dutch prisoner's periodical from the 1970s, with important links to the Provo and Nieuwmarkt movements and the alternative comix scene.

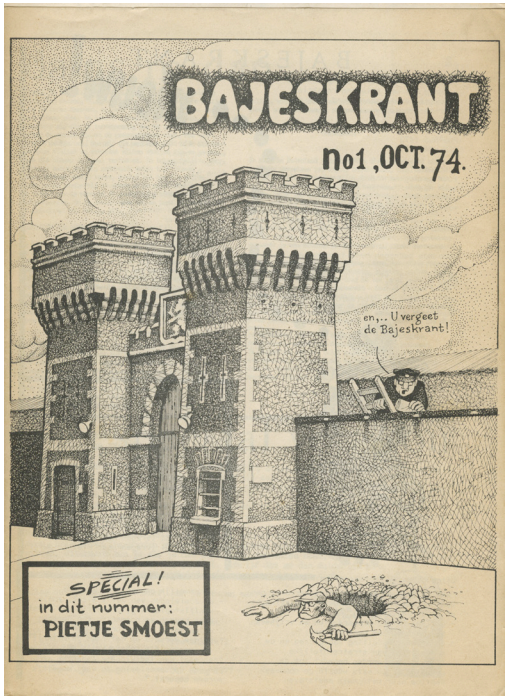
Published in The Hague and compiled by ex-prisoners and their family members, students, and other activists, Bajeskrant was designed to promote conversation about and within the Dutch prison system.

In 1974, Steef Davidson helped found Bajeskrant along with Anton Boersma, Anna Bos, Gerard Goosen, Johannes Hin, Peter van Ravensteyn, Jan de Visser, Gerard van Vliet, Iplo de Vos and Piet Zuidwijk.

Davidson (1943-2010), the nephew of the leftist artist and designer, Meijer Bleekrode, was a poet, activist, author, and collector, and an active member of the Dutch anarchist movement Provo during its short period of activity from 1965 to 1967. After its dissolution, Davidson joined the fight to save buildings in the Nieuwmarkt area that were at threat of being demolished to build a new subway station, before helping to found Bajeskrant.

In addition to writing and art from folks in prison and prominent anarchists, the magazine featured frequent contributions from Dutch comic artist, Robert van der Kroft, active in the mainstream and alternative comics scenes. This intimate awareness of the political power of graphics is reflected throughout the periodical in impressive illustrations.

Six holdings of various issues on OCLC as of March 2021, though only one North American institution, the University of Michigan. An important prisoners' periodical, and an essential piece of the history of the Dutch left.



28. [Prisoners of War, Sinn Féin] The Captive Voice / An Glór Gafa [10 issues]

Belfast / Dublin: Sinn Féin POW Department, 1989-1997. Offset. Saddle-stapled in pictorial wraps. Vol. 1 No. 1; Vol. 3 No. 2; Vol. 4 No. 1-2; Vol. 5 No. 1-3; Vol. 7 No. 2; Vol. 8 No. 1. Written primarily in English, some text in Irish.

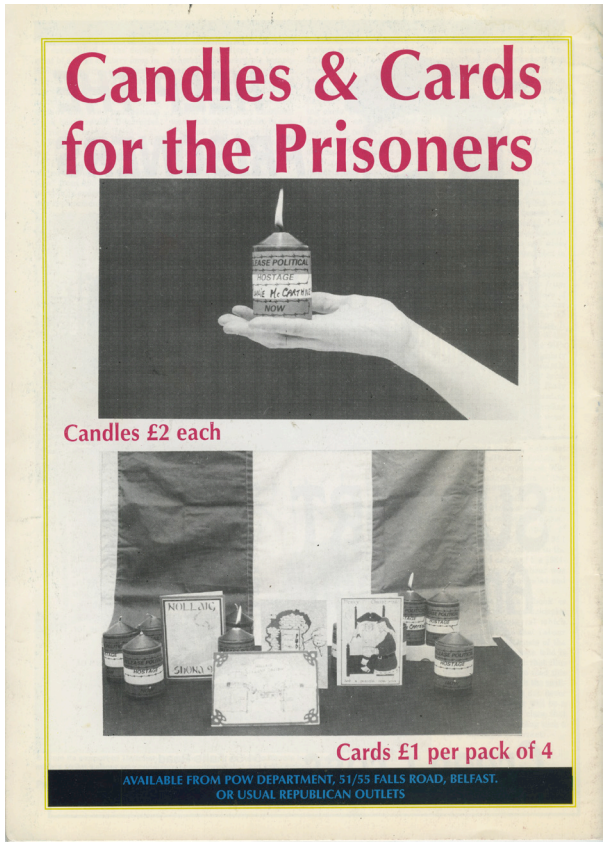
Ten issues - including the rare first issue - of this quarterly written and produced by members of the Irish Republican Army in prison around the world. Published between 1989 and 1999, the magazine features powerful illustrations, essays, poetry, comics, fiction, and even a crossword puzzle, all about life in prison or the struggle for Irish self-determination.

Writers in prison muse about Bobby Sands, the environmental exploitation of Ireland and the state of agriculture in the country, and argue against strip searches. Elsewhere, IRA members lay out philosophies of armed militancy and base building, and women in prison reflect on the specific issues they face.

Articles are attributed to their individual authors, with the site of their incarceration noted; contributors include Eamon McDermott, Robert Russell, Nicky Kehoe, Laurence McKeown, Matt Lundy, Raymond McCartney, Sean Hick, and many more, as well as a number of pseudonymous authors.

Reflecting the international nature of the Irish diasporic struggle, prisons include Metropolitan Detention Center in New York, along with Long Kesh and Portlaoise in Ireland. Long Kesh, known colloquially as H-Block, and since renamed “Her Majesty’s Prison Maze,” was a prison specifically for Irish militants.

A large collection of this important and underexamined anti-imperialist prison periodical. All issues are very good to near fine; some minor shelf wear but overall a clean set. OCLC locates 8 holdings of this publication as of March 2021, all incomplete and none with Vol. 1 No. 1.

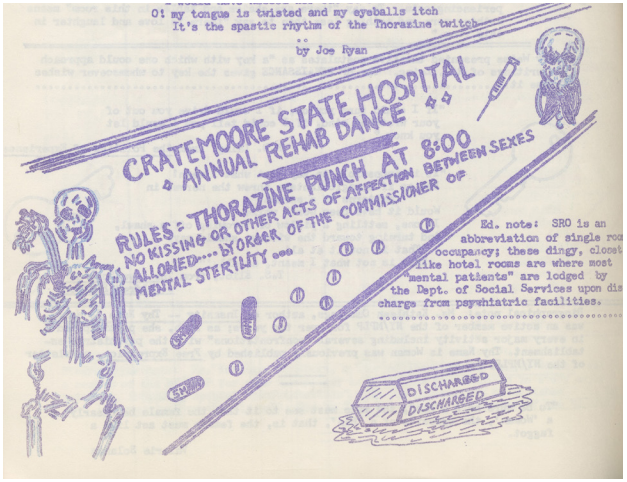

Candles & Cards for the Prisoners
Candles £2 each
Cards £1 per pack of 4
AVAILABLE FROM POW DEPARTMENT, 51/55 FALLS ROAD, BELFAST.
OR USUAL REPUBLICAN OUTLETS

29. [Anti-Psychiatry] Prima Luce: Journal of the MP Renaissance Vol. 1, Nos. 1-2

New York: Mental Patients' Renaissance. 1975. Two issues. Each 8 ½ x 11 in., spirit-duplicated. Side-stapled. 14, 15 pp.

The only two issues we've been able to locate, and likely the only ones released, of this remarkably illustrated anti-psychiatry newsletter published by mental patients.

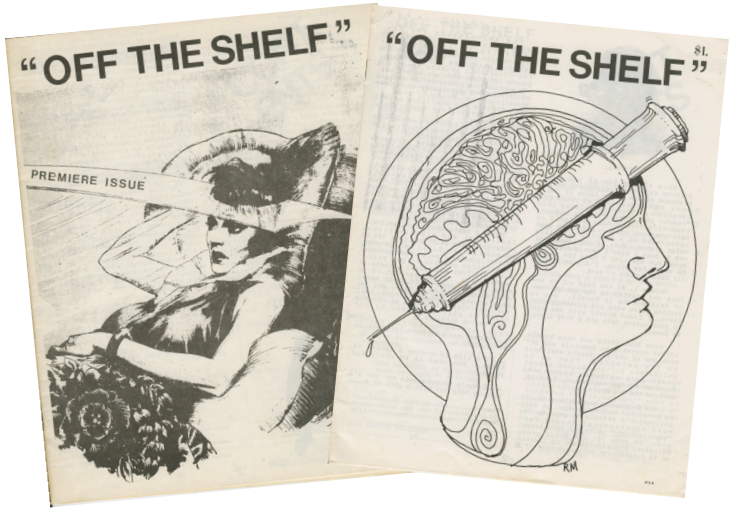
Featuring poetry, essays, and striking spirit-duplicated illustrations, this is undoubtedly one of the more beautiful documents we've come across of the alternative and anti-psychiatry movement of the 1970s. Influenced by the philosophies of Wilhelm Reich, Jacques Lacan, and RD Laing, and alternative therapy communities like the La Borde clinic in France, SPK in Germany, and Kingsley Hall in Philadelphia, a number of patients' rights groups like MPR formed in the early 1970s to combat the horrendous conditions of mental hospitals and lack of committed peoples' rights. An explosion of underground publishing, aided by the cheaper means of production, allowed for alternative press networks to form.

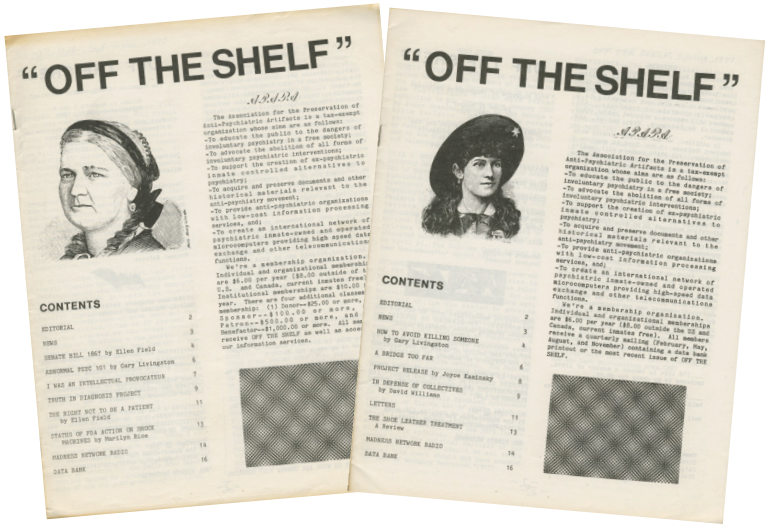

O! my tongue is twisted and my eyeballs itch
It's the spastic rhythm of the Thorazine twitch
by Joe Ryan
CRATEMOORE STATE HOSPITAL
ANNUAL REHAB DANCE
RULES: THORAZINE PUNCH AT 8:00
NO KISSING OR OTHER ACTS OF AFFECTION BETWEEN SEXES
ALLOWED.... BY ORDER OF THE COMMISSIONER OF
MENTAL STERILITY ...
Ed. note: SRO is an abbreviation of single room occupancy; these dingy, closet like hotel rooms are where most "mental patients" are lodged by the Dept. of Social Services upon discharge from psychiatric facilities.
DISCHARGED
DISCHARGED

Prima Luce attacked the patriarchal, classist, and racist assumptions of mainstream psychiatry, elucidating the links between poverty and mental illness and criticizing a lack of research regarding mental illness in Black communities, in a two-part article by Tony Colletti. The first issue also features an essay by Kathleen Cummings examining the origins of psychiatry as a means to control poor women, prostitutes, and "wives whose husbands no longer found use for them." Cummings also writes about incidences of sexual assault and forced sterilization experienced by women in mental health institutions -- legal in 24 states at the time. The first issue ends with an editorial describing how mental health diagnoses could be used to justify the detainment and silencing of the poor and politically radical. Quotes from R.D. Laing, Valerie Solanas, T.S Eliot, and several others are sprinkled throughout the journals, which include writings on the Conference on Human Rights and Psychiatric Oppression in Detroit, and promotes then-forthcoming books such as Reality police: The Experience of Insanity in America.

Incredible artifacts of mental patient organizing, feminism, anti-psychiatry theory, and outsider art. No copies located on OCLC as of March 2021.

Toning to edges of wraps, and holograph notation to front wrap of issue one; otherwise very good.





30. Off the Shelf: The Magazine of Progressive Delirium Vol. 1, No. 1-4; Vol. 2 No. 1

Bayside, NY: The Association for the Preservation of Anti-Psychiatric Artifacts (APAPA), 1980-1981. Allen P. Markman, ed. Five issues bound as four (Vol. 1 No. 3 & 4 released together). Vol. .1, No. 1: 8 1/2 x 10 5/8 in., all else 8 ½ x 11 in. Thermal inkjet printed. Saddle-stapled.

The first four issues of this anti-psychiatry journal "produced by ex-psychiatric inmates using APAPA's Apple II Plus microcomputer… to educate the public to the dangers of involuntary psychiatry in a free society."

Off the Shelf is remarkable not only as a document of the anti-psychiatry and psychiatric survivors movements, but as a radical attempt to self-archive, and to build networks of communication and low-cost information for the movement, primarily by means of the first personal computers.

Essays and articles throughout the journal include "Psychiatric McCarthyism," in which Tom Weiss attacks mental health discrimination in the workplace - decades before such conversations reached mainstream publications and the upper echelons of power. The magazine also includes news relevant to the movement, poetry by former psychiatric inmates, uncredited illustrations, and an essay of mental health advice entitled, "How to Avoid Killing Someone." In addition to this periodical, APAPA also produced the radio series, "Madness Network," on WBAI-Pacifica, along with Project Release of New York.

We are not able to locate records of any other issues of this journal in OCLC as of March 2021. However, we did locate one of the group's "data bank printouts" at the Wisconsin Historical Society, and documents related to the Association for the Preservation of Anti-Psychiatric Artifacts in the Tom Behrendt Papers at UMass Amherst.

All very good; nos. 1 and 2 are stamped and postmarked.

31. Ten Snapshots from the First Major Student Strike in the United States

Unknown photographer(s), [New York]: [1949]. 10 deckle-edge black-and-white photographic prints, each 3 x 5 in.

These ten snapshots record the first widespread student strike in the United States. Though this demonstration has been overshadowed in scholarship by the uprisings of the years to follow, it doubtlessly set the stage for decades of student organizing.

The protests erupted in April 1949 after years of underwhelming response by the school administration to accusations of anti-Semitism and racism by two CCNY professors. Though undated, we have traced these photographs to April 1949 given the reference to the student council's vote for a strike in the picket signs photographed.

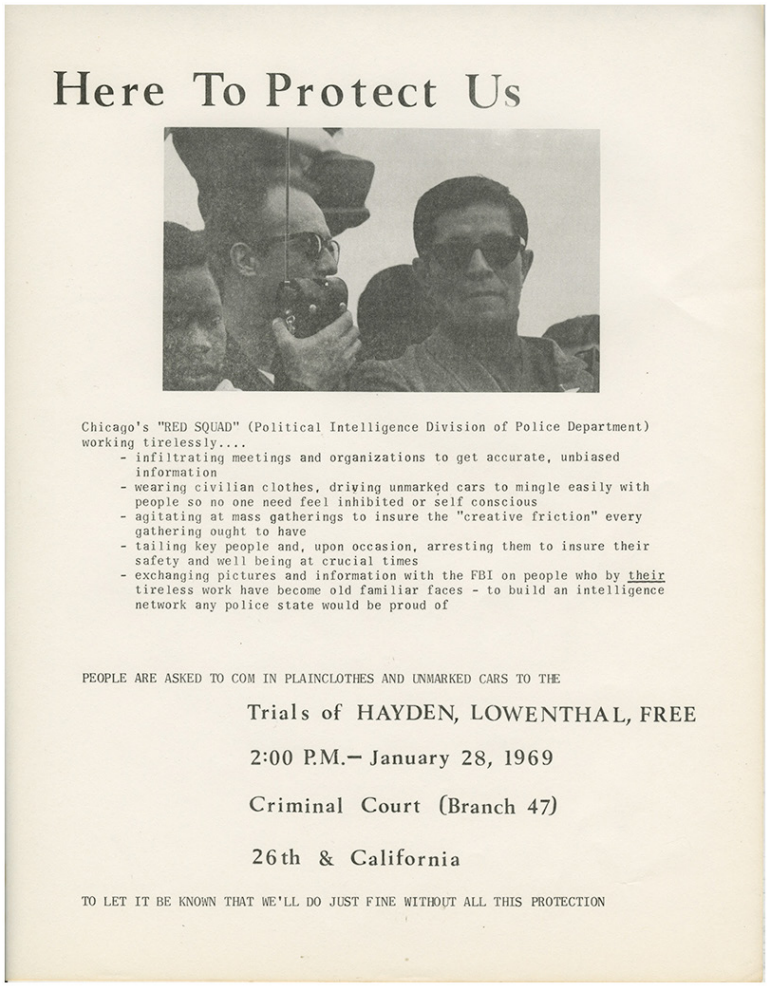
William E. Knickerbocker, Romance Languages department chair, had been formally accused of repeated and ongoing anti-Semitic behavior by his colleagues a full four years earlier: passing over Jewish people for student awards, promotions, and hires. At around the same time, another CCNY professor, William E. Davis, was accused of relegating Black students to sub-standard living conditions during his time as a coordinator of student housing, a claim that would be formally substantiated by the CCNY administration.

After years of inactivity and sham investigations by the school administration, the Student Council voted on Friday April 8, 1949 for a general strike starting the following Monday.
That Monday April 11 resulted in hundreds on the picket line and thousands on strike. Police response was harsh and swift; 17 students were arrested and more injured in what was described by police as a "near-riot." As the students were dragged off, they are reported to have sung the folk song adopted by the labor movement, "We Shall Not Be Moved." The group's legal team included Emmanuel H. Bloch, who two years later would serve as the chief defense attorney for Julius and Ethel Rosenberg.

Some students would later say that they had stayed away from the protests due to the widespread accusations of Communist agitation but were moved to join after witnessing the police crackdown that Monday.Both professors were eventually demoted from their administrative posts but continued to teach and collect paychecks until their tenures ended years later.

As protests against endemic racism, violent police response, and accusations of outside agitators continue, this student uprising undoubtedly provides lessons for today.

Unique documents from one of the first major student protests in post-war America and an important precursor for the student movement of the 1950s and 60s. Near fine.


Here To Protect Us
Chicago's "RED SQUAD" (Political Intelligence Division of Police Department) working tirelessly....
- infiltrating meetings and organizations to get accurate, unbiased information
- wearing civilian clothes, driving unmarked cars to mingle easily with people so no one need feel inhibited or self conscious
- agitating at mass gatherings to insure the "creative friction" every gathering ought to have
- tailing key people and, upon occasion, arresting them to insure their safety and well being at crucial times
- exchanging pictures and information with the FBI on people who by their tireless work have become old familiar faces - to build an intelligence network any police state would be proud of
PEOPLE ARE ASKED TO COM IN PLAINCLOTHES AND UNMARKED CARS TO THE
Trials of HAYDEN, LOWENTHAL, FREE
2:00 P.M.– January 28, 1969
Criminal Court (Branch 47)
26th & California
TO LET IT BE KNOWN THAT WE'LL DO JUST FINE WITHOUT ALL THIS PROTECTION

32. Here to Protect Us [Police Surveillance, Chicago 7]

[Chicago]: np, [1969]. Handbill offset printed on recto only, 8 ½ x 11 in.

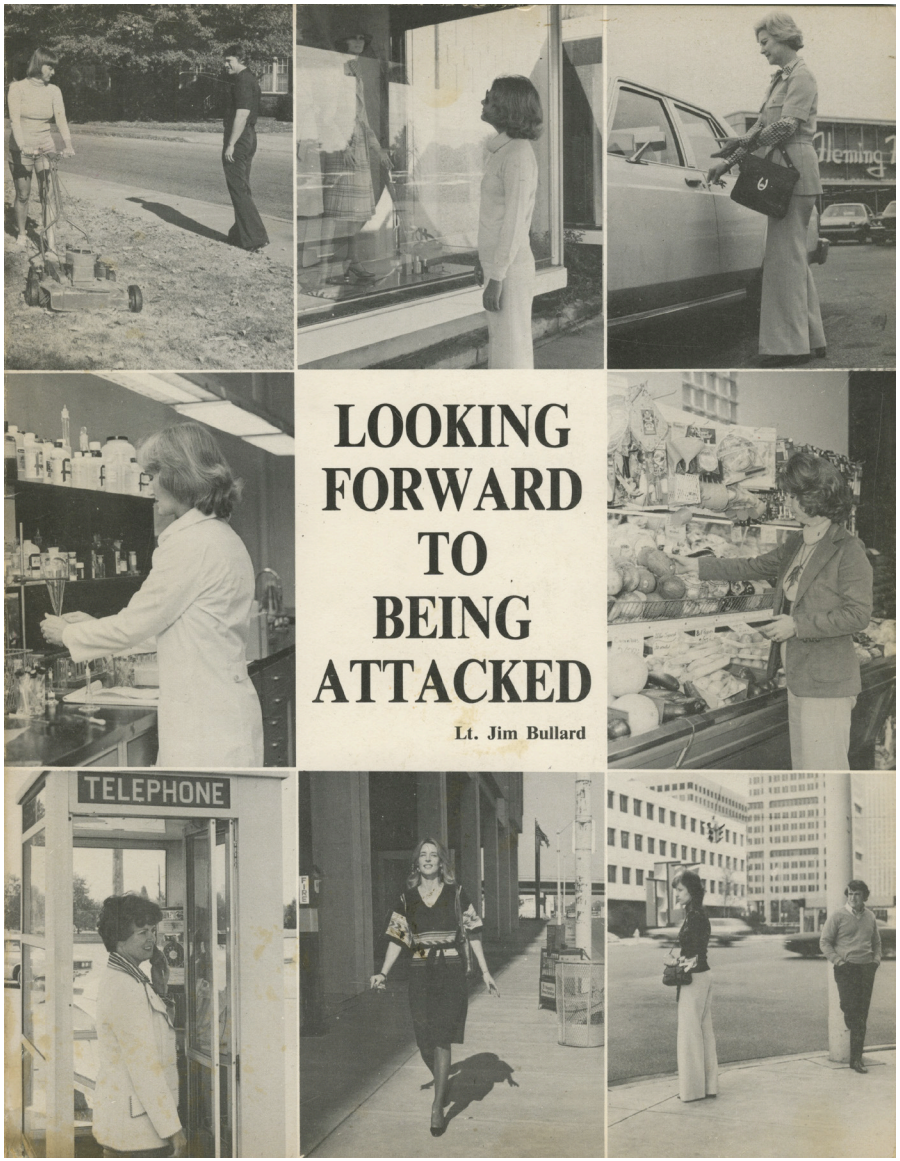
An exceptional flyer criticizing police surveillance and urging the public to join in support of Tom Hayden and Wolfe Lowenthal, illustrated with a photo of two undercover police officers.

At the time of this flyer, Lowenthal and Hayden were charged with letting the air out of the tires of a police vehicle during the 1968 Chicago DNC protests. Hayden, one of the founding members of the Students for a Democratic Society, would a few months later face charges of inciting a riot along with Abbie Hoffman and Jerry Rubin of the Yippies and several others, during the “Chicago 7” trial (originally “Chicago 8”, before Bobby Seale was removed for a separate trial).

This handbill is notable not just as an early artifact of the Chicago legal battles of Tom Hayden, but as a powerful rebuke to the surveillance, infiltration, and agitation of the Chicago Red Squad. Born from the labor battles of the early 20th century, so-called Red Squads were the political intelligence divisions of the police. Primarily focused on anti-communist efforts, Red Squads had come to focus on black liberation and anti-war activism in the 1960s. This flyer notes that the Chicago Red Squad “work[ed] tirelessly...to build an intelligence network any police state would be proud of.”

“PEOPLE ARE ASKED TO COM [sic] IN PLAINCLOTHES AND UNMARKED CARS...LET IT BE KNOWN THAT WE’LL DO JUST FINE WITHOUT ALL THIS PROTECTION”

Near fine.



33. Looking Forward to Being Attacked [inspiration for Carmen Winant work]

Lt. Jim Bullard

[Memphis]: James Allen Bullard, 1977. 8 ½ x 11 in. [1], 87, [1] pp. First edition. Offset. Perfect bound in black-and-white pictorial wraps.

The questionably titled 1977 self-defense book by a Memphis police lieutenant. A mix of helpful self-defense advice, oddly staged photographs full of ‘70s fashion, and one cop’s unusual views on victimhood, gender, and violence. The author asserts that one must change their attitude to being attacked and, after acquiring the skills outlined in this book, reject victimhood - they must be “looking forward to being attacked.”

In 2018, the book found a new life, recontextualized by artist Carmen Winant, who created a sculpture inspired by this book and bearing it’s name. The work gathered staged self-defense photographs of women and included a number of photos from the book in a feminist conceptualization of the imagery.

A strange document of the era full of incredible photographs accompanying the how-tos. Later republished in 1987 in a less illustrated edition. Very good.